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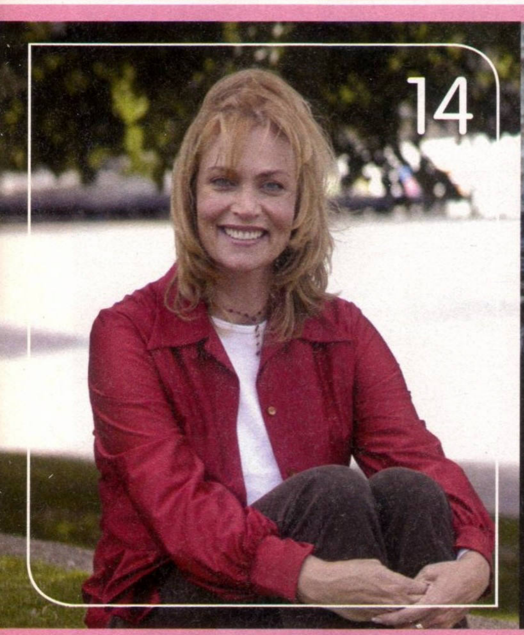
DWM 351

"RING OUT THE OLD, RING IN THE NEW..."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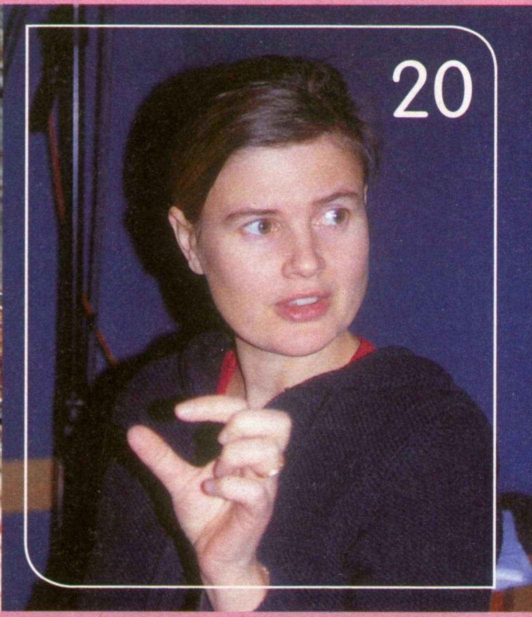

20

FEATURES

7 INTERVIEW: DAVY JONES
We speak to the new series' make-up supervisor.

14 McGANN & ASHBROOK
DWM reuinites the 1996 TV Movie's Doctor and companion team eight years on, to see what they remember about the series' brief dalliance with the American networks. Quite a lot, it seems ...

20 ARCHIVE EXTRA: RADIO DRAMA
Andrew Pixley concludes his look back at Doctor Who's radio adventures, taking in Jon Pertwee's final bow, an unmade exploit for the Seventh Doctor, Ace and the Brigadier, and a very different take on the life of Susan Foreman!

26 STRANGE LOVE
Gareth Roberts takes a loving look back at the thrillingly useless bits of Doctor Who that have given us all so much pleasure over the last 40-odd years!

35 COMIC STRIP: THE FLOOD
The Doctor and Destrii have been captured by the Cybermen and none of their allies are in any position to rescue them. Indeed, most of them are now beyond help themselves ... More of this epic adventure by Scott Gray, Martin Geraghty and Adrian Salmon.

43 RECALL UNIT
Ian Farrington takes us behind the scenes of the new UNIT mini-series – and you can hear an exclusive prologue on this issue's free CD!

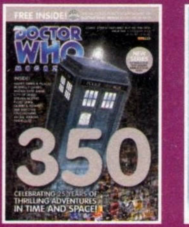
47 THE DWM POLL 2004
Cast your vote on the last 12 months' worth of **Doctor Who** output in our end-of-year survey!

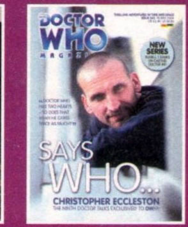
49 IT'S THE CHRISTMAS QUIZ
The Watcher is back with his now-traditional Yuletide test of your **Doctor Who** knowledge. And everyone's patience, knowing him!

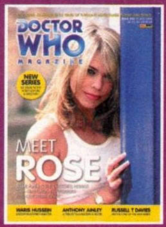
REGULARS

4 GALLIFREY GUARDIAN
8 **DW**MAIL
10 COMING UP ...
32 THE TIME TEAM
44 **DW**M REVIEWS
50 PRODUCTION NOTES #11

35







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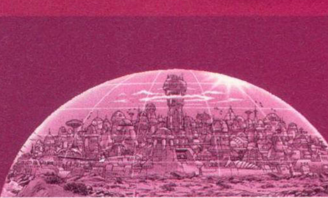


GALLIFREY **GUARDIAN**

EXCLUSIVE! TWO NEW DIRECTORS JOIN THE **DOCTOR WHO** TEAM FOR THE FOURTH BLOCK

WE'RE HALF-WAY THERE!

As recording continues apace on the new season of *Doctor Who* – with over half the episodes now in the can – the production team at BBC Wales has revealed to **DWM** the next two directors to start work on the series.

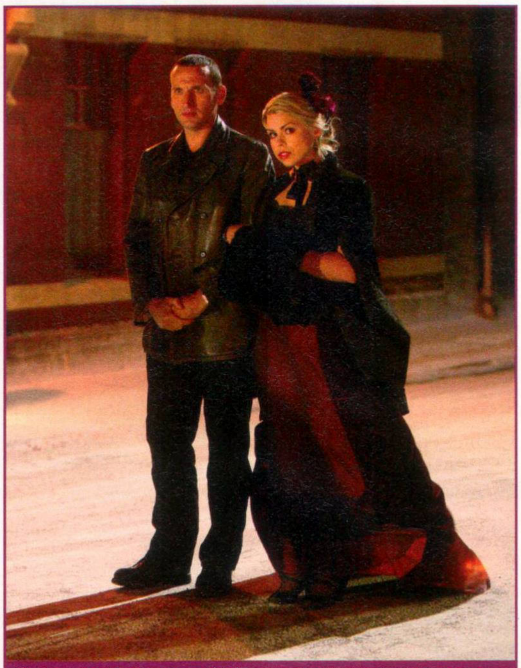
Episode 7, *The Long Game*, will be directed by **Brian Grant**. The prolific director has previously helmed episodes of *Bugs* (1995); *The Immortals* (1995); *Highlander: The Raven* (1998); *Clocking Off* (2000); *Queen of Swords* (2000); *As If* (2001-02) and *Hex* (2004).

Producer Phil Collinson told **DWM**, "At the time of writing, Brian has only just joined us at the Cardiff offices, and he's grinning with delight as he throws himself into the complexities of design, schedule and casting – already, he's had some wonderful ideas! His work on *Hex* is particularly attractive, given that it denotes a passion for FX and prosthetics – but equally, I was drawn to Brian's work by his episodes of *Clocking Off*, a BAFTA-nominated drama dealing with the everyday passions of ordinary people. His CV is a great combination of the real and the fantastic – just what we need!"

As Phil told us last issue, *The Long Game* is being tackled as a block in itself – now referred to as Block 4A, as it runs without a filming break into Block 4B, which consists of Episodes 9 and 10, directed by **James Hawes**. The accomplished director has worked on many TV series including *Holby City* (1999); *The Mrs Bradley Mysteries* (1999); *Without Motive* (2000); *Lawrence of Arabia: The Battle for the Arab World* (2003); *Sea of Souls* (2004); and *A Line in the Sand* (2004).

Phil Collinson said, "James is an old colleague of mine, from *Sea of Souls*, and I've been dying to get him on board the TARDIS since the day we began. And at last, he's here! James has an extraordinary sensitivity with actors, coupled with a brilliant visual flair. Steven Moffat's two-parter is so bold and imaginative, it's going to stretch every single department of the *Doctor Who* team – which is just as it should be, and with James at the helm, we're going to deliver something epic."

Collinson added: "The reason Block Four has been split into A and B is because Episode 7 has certain FX demands, and needs to start work in post-production while Episodes 9 and 10 are still filming. The director of Episode 7 needs to be on hand to oversee post-production, hence the division of labour. It's a standard pattern on this type of show – but we know how much *Doctor Who* fans are interested in these technicalities!"



Christopher Eccleston and Billie Piper arrive in a wintry scene for Episode 3, recorded back in September.

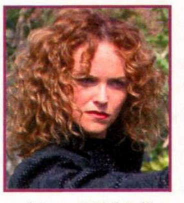
Block Four should be getting underway by the time this issue is published in December. "As we head towards Christmas, there's a palpable sense of excitement amongst the team," says Collinson. "We're so close now to 2005, and that's *Doctor Who* Year! By the end of November, we will have Episode 1 ready with FX, music and titles, with plenty more episodes queueing up to be completed. It's getting close! So on behalf of the cast and crew, I'd like to wish the readers of **DWM** a Happy New Year – and we hope you enjoy what's to come!"

EPISODE-BY-EPISODE UPDATES

EPISODE 6

Two new cast members for Robert Shearman's Dalek episode have been revealed to **DWM**. Firstly, American actor Corey Johnson will play Henry. The 38-year-old actor has appeared in a number of feature films including *Saving Private Ryan* (1998); *The Mummy* (1999); *Endgame* (2001); *Out For a Kill* (2003) and *Hellboy* (2004). On television he has appeared in *Kavanagh QC* (1997); *Band of Brothers* (2001); *Auf Wiedersehen Pet* (2002); and *Second Nature* (2003).

Phil Collinson told us, "This was a hotly-contested role, as the character of Henry has some blistering dialogue from Rob Shearman, in amazing scenes with the Doctor. I'd admired Corey's work in *The Mummy* and *Hellboy*, and was keen to bring someone with that big-screen presence into the world of *Doctor Who*. And then it turned out, by complete coincidence, that Corey and Chris Eccleston were just a year apart, when training to be actors. It's proved to be an electrifying combination, and Corey is a brilliant addition to our ever-growing cast."



Also joining the cast is Anna-Louise Plowman [pictured left in *Stargate SG-1*] in the role of Diana. Plowman's other television credits include *Seven Days* (2000); *Ultimate Force* (2002); and *He Knew He Was Right* (2004).

"Diana, Henry and the Doctor form quite a partnership in Episode 6, and a very strong actor indeed was needed to balance with Chris and Corey," Phil Collinson tells us. "Thank God Anna-Louise walked through the door and blew us away with a wonderful audition! She's been a semi-regular character on *Stargate SG-1*, so she was probably more at home with the rigours of filming this type of series than any of us!"

PUFF DALEK

Now Dr Who baddy is like bling king Daddy

ANORAKS' CORNER

The recording of this episode has caused several headlines in the tabloid press over the past month or so. The 2 November edition of *The Sun* ran a full-page photograph of the new-look Daleks [see left], while the following day's *Western Mail* reported that 'Police were alerted after Daleks were involved in a shoot-out with armed guards. Gunfire and explosions could be heard for miles around as the filming for the new TV series of *Dr Who* went off with a bang. Police had a series of calls from passers-by who thought an armed robbery was going on in Cardiff city centre.' Good to see that the Daleks haven't lost any of their power to make headlines!

EPISODE 8

Paul Cornell's episode has also been in front of the cameras over the past month. So far, one member of the guest cast has been confirmed – Shaun Dingwall will play Pete. Among Dingwall's previous roles are appearances in *Soldier Soldier* (1995-96); *Touching Evil* (1997-99); *Underground* (1999); *In a Land of Plenty* (2001); *Lloyd & Hill* (2001); *Crime and Punishment* (2002); and *Charles II: The Power & the Passion* (2003).

"Shaun is probably one of the UK's most in-demand talents," says Phil Collinson. "His CV is a list of all the award-winning dramas of the past few years! We're delighted he was happy to accept this part in a very unusual adventure."

Executive producer Russell T Davies added, "I worked with Shaun a few years ago, on the very first series of *Touching Evil*, and always thought he was brilliant. I've admired his work ever since, and I'm so pleased I get the chance to work with him again – and having seen his audition, I can promise Paul Cornell that we're more than doing him justice!"

DOCTOR·WHO

2005 SERIES

A BBC Wales production for BBC One

CAST

Doctor Who **Christopher Eccleston**
Rose Tyler **Billie Piper**

WITH
Jackie Tyler **Camille Coduri**
Mickey Smith **Noel Clarke**
Captain Jack Harkness
John Barrowman

CREDITS

Executive Producers
Mal Young, Julie Gardner, Russell T Davies
Producer **Phil Collinson**
Director of Photography
Ernest Vincze
Script Editors
Helen Raynor, Elwen Rowlands
Casting Director **Andy Pryor**
Production Co-ordinator
Dathyl Evans
Production Designer
Edward Thomas
Concept Designer **Bryan Hitch**
Costume Designer
Lucinda Wright
Visual Effects **MillTv**
Visual Effects Supervisor
David Houghton
Make-Up **Davy Jones**
Special Make-Up and Prosthetics
Neill Gorton
Models and Miniatures
Mike Tucker

EPISODES

1 ROSE
Written by **Russell T Davies**
Directed by **Keith Boak**
First Assistant Director
George Gerwitz
Unit Manager **Lowri Thomas**
Props **Patrick Begley**
Sound **Ian Richardson**
Clive Finch **Mark Benton**
Caroline Finch **Elli Garnett**
Caroline's Son **Adam McCoy**

2 THE END OF THE WORLD
Written by **Russell T Davies**
Directed by **Euros Lyn**
First Assistant Director **Lloyd Elis**
Second Assistant Director
Steff Morris
Third Assistant Director
Dan Mumford
Jabe **Yasmin Bannerman**

3
Written by **Mark Gatiss**
Directed by **Euros Lyn**
First Assistant Director **Lloyd Elis**

YORKE SUCCEEDS YOUNG

With Mal Young, the BBC's current head of continuing drama series, set to leave the BBC at the start of 2005 [see last issue's *Gallifrey Guardian*], the BBC has announced his successor.

John Yorke, the current head of drama at Channel 4, is set to make his return to the BBC early next year. His new job will see him overseeing production on several BBC dramas, including *EastEnders*, *Casualty*, *Holby City* and *Doctors*. He will likely also become an executive producer on any future season of *Doctor Who*.

Yorke has already spent many years working for the BBC, culminating in his position as executive producer of *EastEnders* and head of drama. He left the corporation two years ago to join Channel 4.

Yorke's current deputy head of drama at Channel 4, Lucy Richer, is also to join the BBC and the two will act as joint heads of independent drama. While at Channel 4 the pair have been responsible for commissioning highly-acclaimed series such as *Shameless*, *Sex Traffic* and *The Deal*.

Jane Tranter, the BBC's head of drama commissioning, said, "Alongside continuing drama series, John will work with the independent sector on an ambitious portfolio that encompasses series, serials and events across all four BBC channels."

CARTMEL'S MEMOIRS

Former script editor Andrew Cartmel has told us about his new book *Script Doctor*, to be published by Reynolds and Hearn in February priced £10.99.

"It's essentially a memoir of my years working on the show," says Cartmel. "It will be a candid and uninhibited account of what it was like to work in the high-pressure world of television on a show as demanding as *Doctor Who*. It will provide uncensored and revealing insights into the behind-the-scenes production, and the creative processes that shaped the series."

Script Doctor
Andrew Cartmel

DWM will print extracts from the book next year.

BOOK UPDATE

Following last issue's report, BBC Books' Justin Richards has given us further details for the rest of the year's titles.

September's novel is an Eighth Doctor Fitz and Anji story, *Fear Itself* by Nick Wallace. "It's set earlier in the Eighth Doctor's story arc," Richards tells us, "and eagle-eyed readers may spot a reference to this book in *To the Slaughter*."

Former series script editor Terrance Dicks is the author of an as-yet-untitled Second Doctor adventure in October, which Richards intriguingly tells us is "set after *The War Games* …"

Simon Guerrier's *The Time Travellers* is November's release, which is "a good traditional *Who* story – but something a bit different for the First Doctor."

For the first time a novel will appear in December: *Atom Bomb Blues* is a Seventh Doctor story by another former script editor, Andrew Cartmel. "We're delighted Andrew is writing for us," says Richards. "It's long overdue! His story is set after *Survival*, and takes place in America in the 1940s." More books news next issue.

EXCLUSIVE! EXTRA MATERIAL FOR **THE MIND ROBBER** DVD RELEASE REVEALED

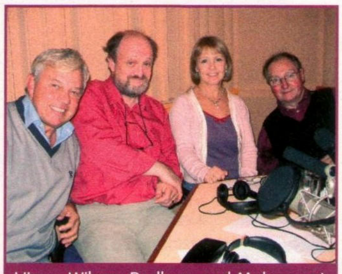
THE TWO JAMIES!

BBC Worldwide has given **DWM** details of the extra material for the forthcoming DVD release of the 1968 adventure *The Mind Robber*.

A commentary featuring four of the story's contributors was recorded recently. Director David Maloney was joined by actors Wendy Padbury and Frazer Hines, who played the Doctor's companions Zoe and Jamie. The fourth commentator is actor Hamish Wilson, who also played the part of Jamie during Episodes 2 and 3. This was because Hines had fallen ill during the story's production, so Wilson temporarily took over the role – the surreal nature of the adventure enabled Jamie's sudden change of appearance to be easily written into the plot!

Frazer Hines is also the subject of one of the disc's two documentaries. The 20-minute *Highlander* sees the actor look back at his time as Jamie McCrimmon in *Doctor Who* between 1966 and 1969, as well as his subsequent television career.

The Fact of Fiction is a 35-minute featurette produced by Richard Molesworth, in which cast and crew members who worked on *The Mind Robber* look back at the making of the story.



Hines, Wilson, Padbury and Maloney at the commentary session. © Steve Roberts

The disc also features a text commentary, a photo gallery and an Easter Egg. *The Mind Robber* is due to be released on Monday 7 March 2005 priced £19.99.

Meanwhile, the 1971 story *The Claws of Axos*, starring Jon Pertwee as the Doctor, has been brought forward in the schedule, and is now set for a May release. Special features are currently still under wraps, but it is very likely that the existing behind-the-scenes studio footage will be included. We hope to bring you more information on 2005's DVD schedule in the coming months.

EXCLUSIVE! NEW BBC AUDIO RANGE TO RECONSTRUCT LOST BLACK AND WHITE CLASSICS ON MP3-CD FORMAT

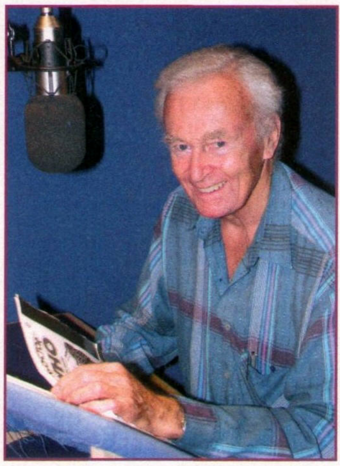
RECONSTRUCTION OF THE DALEKS!

THE POWER OF THE DALEKS

BBC Audio has announced plans for a new range of MP3-CDs, entitled *Doctor Who Reconstructed*. The series will attempt to 'reconstruct' stories partially or wholly missing from the BBC Film Archive, as BBC Audio's Michael Stevens explains:

"This is yet another really exciting project for BBC Audio: the perfect marriage of the only components which remain from many missing episodes, namely the soundtrack and the telesnaps. The *Doctor Who Reconstructed* series will present our original narrated soundtracks on MP3-CD, in tandem with a real-time telesnap 'slideshow' for PC and Mac users. The effect will be as close as one can get to watching the original episode! The first release will be *The Power of the Daleks*, which of course has so many iconic visuals – the aftermath of the Doctor's regeneration, the swamps of Vulcan, the cobwebby Daleks in their capsule, and many menacing Dalek point-of-view shots! BBCi's sterling work on the Cult website, and **DWM**'s recent showcase of the *Marco Polo* snaps, have brought John Cura's legacy to people's attention, and hopefully interest in these reconstructions will be high."

The Power of the Daleks is currently scheduled for 6 June 2005, priced £19.99, with further adventures set to follow later in the year.



© BBC Audiobooks

Meanwhile, William Russell recorded his in-character narration as Ian Chesterton for *Doctor Who in an Exciting Adventure with the Daleks* [see *Gallifrey Guardian* in **DWM** 349] at BBC Audio's Bath studios in September.

Second Assistant Director
Steff Morris
Third Assistant Director
Dan Mumford

Charles Dickens **Simon Callow**
Redpath **Huw Rhys**
Mrs Peace **Jennifer Hill**
Also co-starring
Alan David and **Eve Myles**

4/5 ALIENS OF LONDON

Written by **Russell T Davies**
Directed by **Keith Boak**
First Assistant Director
George Gerwitz

Harriet Jones **Penelope Wilton**
Margaret Blaine
Annette Badland
General Asquith
Rupert Vansittart
Indra Ganesh **Navin Chowdhry**
Dr Sato **Naoko Mori**
Joe Green **David Verrey**
Oliver Charles **Eric Potts**
Assistant Commissioner
Strickland **Steven Speirs**
Sergeant Price **Morgan Hopkins**
Old Woman **Fiesta Mei Ling**
Old Man **Basil Chung**
Reporters **Lachele Carl**,
Jack Tarlton
Himself **Andrew Marr**

6

Written by **Robert Shearman**
Directed by **Joe Ahearne**
First Assistant Director
Gareth Williams
Second Assistant Director
Sean Clayton
Third Assistant Director
Dan Mumford

Adam Mitchell **Bruno Langley**
Dalek Voices **Nicholas Briggs**
Henry **Corey Johnson**
Diana **Anna-Louise Plowman**

7 THE LONG GAME

Written by **Russell T Davies**
Directed by **Brian Grant**

8

Written by **Paul Cornell**
Directed by **Joe Ahearne**
First Assistant Director
Gareth Williams
Second Assistant Director
Sean Clayton
Third Assistant Director
Dan Mumford

Pete **Shaun Dingwall**

9/10 THE EMPTY CHILD

Written by **Steven Moffat**
Directed by **James Hawes**

11

Written by **Russell T Davies**
Director TBA

12/13 THE PARTING OF THE WAYS

Written by **Russell T Davies**
Director TBA

13 x 45-minute episodes for broadcast on BBC One in 2005. Day and timeslot TBC. Episodes listed in current intended transmission order.
All titles subject to change.

OTHER NEWS...

ANNUAL RETURN!

Autumn 2005 will see the first publication of *The Doctor Who Annual* for 20 years. In addition to its licence to publish **DWM** and Graphic Novels, Panini has been granted permission to publish the official *Doctor Who Annual* in time for Christmas. In the fine tradition of years gone by, the *Annual* will be aimed at younger *Doctor Who* fans, featuring artwork, text stories, comic strips and puzzles. And maybe some facts about space. More news soon!

THE TRIAL CONTINUES ...

Filmed sequences for Hyde Fundraisers' *The Trial of Davros* [see issues 347 and 348] have been continuing, with the picture above showing the *Day of the Daleks* sequence. Gary Russell is now no longer to direct, but former series production manager Gary Downie has taken his place. All the latest information can be found at *www.hydefundraisers.co.uk/htm*

CHARITY XMAS CARDS

Artist Ben Morris [who illustrates **DWM**'s *Production Notes*] has published a charity Christmas card to raise funds for the FSID (the Foundation for the Study of Infant Deaths). The charity's chairman, Colin Baker, says, "I am delighted to support this wonderful Christmas card with a donation from each sale going to the FSID. When my son Jack died, FSID helped my wife and me a great deal. They work hard not only to support bereaved parents, like us, but to fund life-saving research and give every baby the chance of a lifetime." Look at *www.ben.morris.btinternet.co.uk* under the 'shop' section for more details.

MORE MOULDINGS

Mutant Mouldings has announced a number of new products: a K9 replica is available in full and half-size versions, and the company is also producing half-size TARDIS and half-size Dalek replicas. All products are hand-made to order. Further details at *www.mutantmouldings.co.uk*

ART ATTACK

Film and TV artist Pete Wallbank has produced a new *Doctor Who* image of Ninth Doctor Christopher Eccleston. It will be marketed as a limited edition A3 art print – only 100 have been produced, and each has been individually numbered and signed by the artist. The print will be sold exclusively through Galaxy 4, priced £24.99.

EXCLUSIVE! MORE SHORT STORY VOLUMES ANNOUNCED

SHORT TRIPS 2005

Big Finish has revealed to **DWM** details of its *Short Trips* short-story anthology schedule for 2005. After the previously-announced *Seven Deadly Sins*, comes *A Day in the Life* in March. Edited by Ian Farrington, it will feature 16 stories.

The provisional line-up includes *Making History* by Trevor Baxendale; *A Life in the Day* by Xanna Eve Chown; *The Last Broadcast* by Matthew Griffiths; *How You Get There* by Simon Guerrier; *One Wednesday Afternoon* by Alison Jacobs; Terror of the Darkness by Joseph Lidster; *Undercurrents* by Gary Merchant; *The Heroine, The Hero and The Meglomaniac* by Ian Mond: *Sold Out* by Danny Oz; *Morphology* by Phil Pascoe; *Visiting Hours* by Eddie Robson; two stories, *After Midnight* and *Before Midnight*, by Andy Russell; and *Waiting For Jeremy* by Richard Salter. Following later in 2005 will be a collection edited by Gary Russell.

In other Big Finish news, the first two regular CD releases of 2005 have been switched around, which means that *The Juggernauts* will now be released first, with *The Game* following in February. Pictured right are the covers for *The Game* and March's release *Dreamtime*.

DOCTOR WHO
THE GAME
DOCTOR WHO
DREAMTIME

OUTSIDE THE SPACESHIP

Compiled by Dominic May

BILLIE'S HOT Television industry newspaper *Broadcast* (5 November) published its 2004 'Hot 100', a listing of 'the brightest stars of the TV industry'. **Billie Piper** was among the ten in the Talent section, with BBC controller of drama commissioning commenting, "She is like a young Marilyn Monroe." Her performance as Alison Crosby in *The Canterbury Tales: The Miller's Tale* [pictured above] was cited and this is now available on DVD (Catalogue Number: IMC533D) – it was also repeated by BBC One on 14 October. *Broadcast* also singled out *Doctor Who* executive producer and BBC Wales head of drama **Julie Gardner** in the Commissioning Editors section. A week earlier the paper picked *Doctor Who*'s title sequence as the most influential of all time singling out designer **Bernard Lodge**, technical manager **Ben Palmer** and **Ron Grainer**'s theme for special praise and noting its development over the years and its likely adaptation for the new series.

FROM TIME LORD TO LUST LORD The new production of *Casanova*, written and executive produced by **Russell T Davies**, will initially air on BBC Three next year before transferring to BBC One. Davies told BBC Online, "I took this as a chance to reinvigorate period drama, and to tell a dazzling and very funny story. We're bringing back to life, for three hours, a truly remarkable man, and a genuine legend." Davies' *Mine All Mine* is currently airing on ITV1.

CRUISING WITH THE CAPTAIN Captain Jack, **John Barrowman**, presented a screening of his favourite film, *Priscilla, Queen of the Desert*, on behalf of Crusaid on World AIDS Day, 1 December, at the Vue Cinema in Leicester Square. On two of his days off from appearing as Billy Flynn in *Chicago*, he starred in the British première of *Elegies*, a song cycle by Tony Award-winner William Finn at London's Arts Theatre on 7 and 14 November. **Bruno Langley** (Adam Mitchell) is to feature in an ITV1 spin-off about his *Coronation Street* character Todd Grimshaw. *The Vesuvius Club* by **Mark Gatiss** was published by Simon & Schuster on 9 November.

PANTO ROUND-UP Fancy a Doc in a frock? Then **Colin Baker** as Sarah the Cook is your Time Lord in *Dick Whittington* at the Theatre Royal, Nottingham between 10 December and 23 January (Tickets £9 to £17.50 – phone 01159 895555). If a transvestite Dalek voice is more your scene, check out **Royce Mills** as Widow Twankey opposite **Sylvester McCoy** as Abanazer in *Aladdin* at the Yvonne Arnaud Theatre, Guildford from 10 December to 9 January (Tickets £7 to £19 – phone 01483 440000). On the companion front **Peter Purves** directs *Dick Whittington* at the Opera House, Manchester from 11 December to 9 January (Tickets £8.50 to £22.50 – phone 08704 019000); **Frazer Hines** is Wishee Washee in *Aladdin* at the New Theatre, Hull from 16 December to 22 January (Tickets £7 to £17 – phone 01482 226655); **Louise Jameson** is Fairy Bow-Bells in *Dick Whittington and his Cat* at the Devonshire Park Theatre, Eastbourne from 9 December to 9 January (Tickets £9 to £15.50 – phone 01323 412000); **Mary Tamm** is Queen Rat in *Dick Whittington* at the Secombe Centre, Sutton from 11 December to 8 January (Tickets from £9 – phone 020 8770 6990); **Bonnie Langford** in *Mother Goose* at the Hexagon Theatre, Reading from 8 December to 3 January (Tickets £8 to £18 – phone 01189 606060). Assuming **Brian Blessed** is recovered (see below) he will be Abanazer in *Aladdin* at the Derngate Theatre, Northampton from 10 December to 9 January (Tickets £8.50 to £18.50 – phone 01604 624811).

TOM CONTINUES TO BACK BRITAIN A third series of *Little Britain*, to feature **Tom Baker**'s zany narration, was commissioned after the first two episodes of the second scored BBC Three its highest ever audiences (the first edition peaking at 2 million). The show also won Best Comedy Programme at the National Television Awards on 26 October. The UK first night for *The Magic Roundabout* movie featuring Tom as the voice of ZeBadDee, with *Comic Relief* Doctors **Jim Broadbent** as Brian and **Joanna Lumley** as Ermintrude, has been set for 11 February. A trailer can be viewed at *www.the-magic-roundabout.com*.

COLIN STEPS IN An Autumn stage tour of Wilkie Collins' *The Haunted Hotel* was nearly cancelled when lead actor **Brian Blessed** had to withdraw due to illness. **Colin Baker** saved the day taking over as the theatrical impresario who summons a company of actors to an empty Victorian theatre to enact a ghost story for a private performance.

McCOY AND OLD LACE **Sylvester McCoy** is to tour in Joseph Kesselring's *Arsenic and Old Lace* commencing February. A full touring schedule will follow but known stops so far are Salford, Bromley, Newcastle-Upon-Tyne and Cheltenham. **Louise Jameson** has lately completed a tour of *Nobody's Fool* written by *Remembrance of the Daleks*' **Simon Williams**. Williams and **Bernard Kay** also appeared.

McGANN'S OBSESSION **Paul McGann**, whose *Tell Me Lies* aired on ITV1 on 15/16 November, stars in forthcoming film *Poppies* playing Tony Hudson, a playwright obsessed with his latest play about the Battle of the Somme, at which his grandfather and two great-uncles died. A trailer can be seen at *www.poppiesfilm.com/trailer/index.htm*. McGann narrated BBC One's *Whistleblower* on 4 November.

Dominic May would like to thank Richard Mills, NGW Ltd, Mandy Chan, David Saunders, Richard Marson, Graeme Wood, Russell T Davies plus various Doctor Who cast, crew and their agents for their contributions to the column in 2004.

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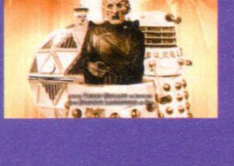

THE DOCTOR WHO INTERVIEW

DAVY JONES

Davy Jones is the make-up designer on the new season of **Doctor Who**. **DWM** tracked him down to find out how he's found making-up aliens and Time Lords ...

Hello Davy. Welcome to the world of *Doctor Who* – and *Doctor Who Magazine*! You're head of the make-up team on *Doctor Who* – could you explain a bit what your job requires of you?

As the make-up designer for the *Doctor Who* series, my requirements are quite broad for this type of programme. I am responsible for general make-up, FX make-up, hair, prosthetics, continuity and so on ...

Are you working on the entire 13-episode run of *Doctor Who*? Presumably you also have a team of people to share the workload with?

Yes, I'm working with three other make-up artists, who are all designers in their own right. The rest of the team are Lin Davie, who is my supervisor, Claire Pritchard and Steve Williams. We are all on the full 13 episodes.

In DWM 347, we spoke to Neill Gorton, who is in charge of 'special make-up and prosthetics'. He suggested that there may be some crossover between your departments – how has it worked in practice?

Neill and his crew have made all the creatures up to now. I have been making some small prosthetics for a few characters on our make-up truck, but anything bigger than that Neill does, as he has his shop and his team.

One gets the impression that applying make-up to actors can be quite a time-consuming process. Presumably you have to start work pretty early in the morning, so they can be on set first thing!

General make-up on the artists is never really that long, an hour at tops for the girls, and 20 minutes for the guys. The make-up calls only get lengthy with prosthetics! I've been lucky up 'til now that my make-up calls have not been over two hours, but three to four hours on a prosthetic make-up job is quite normal. On most jobs the clean-off at the end of a 13-hour-shoot day pushes your day to 15 hours. You've really got to love it – or be crazy!

We gather that you're also an accomplished prosthetic make-up artist yourself – you were in charge of prosthetics on hospital drama *Always and Everyone* – which type of work do you find more challenging and interesting?

The prosthetics is always the most challenging, as it starts with an idea. Sometimes it's a ludicrous and crazy idea, but that's the challenge! You go away – with your hands and a ball of clay – and sculpt it out. Then, hopefully, it evolves into the finished product. The satisfaction comes from knowing it's unique and that you can't buy it anywhere in any shops or on any shelf. It's created from scratch – that's the buzz.

I recently designed and built the prosthetics for *Bodies*, the BBC Three medical drama, which is now starting on BBC Two. We made prosthetic babies, pregnant bellies, operations ... we had a crazy time! Before *Bodies*, I had just finished six weeks on Oliver Stone's *Alexander*, and before that *The Life and Death of Peter Sellers* with Geoffrey Rush. We had a dozen-plus characters, with four-hour make-ups every morning for three months. Assisting me was a brilliant prosthetics guy, Wesley Woffard, from Captive Audience in LA.

Which brings us to *Doctor Who*. I think I would have keeled over if I had tackled this alone without a break, but with Neill doing the creatures, I get to dabble in a little of both worlds.

NEW SERIES

Along with Christopher Eccleston and Russell T Davies, you're one of several members of the new *Doctor Who* team who also worked on ITV1's *The Second Coming*. How did you find working on such a well-received and challenging drama?

I've been lucky. I met Chris ten years ago when I was designing *Hearts and Minds*. We hit it off then, and I have had the pleasure to work with him many times. A couple of years later I was offered *Queer As Folk*, written by Russell T Davies. No prosthetics there, but we all had a good time, and it was a fantastic success. I later worked with Chris and Russell on *The Second Coming*, so I've known Russell quite a long time – to my good fortune. He makes me laugh – he's a very funny guy – and his writing speaks for itself.

Is *Doctor Who* a show you remember watching when you were younger? Is it a show you jumped at the chance to work on?

I watched *Doctor Who* like the rest of us from behind the sofa or cushion, scared by the Daleks! It's weird to be designing it, as I never had aspirations as a make-up effects man. It's all a bit surreal ...

Finally, Davy, how do you hope the new series of *Doctor Who* will be received?

I have no doubt this will be a monster hit. Chris and Billie are fantastic together – it's electric. The viewers will have never seen a Doctor like this. It's not just kids' stuff any more ...

IN ISSUE 352

A NEW YEAR BRINGS A BOLD NEW LOOK FOR **DWM**!

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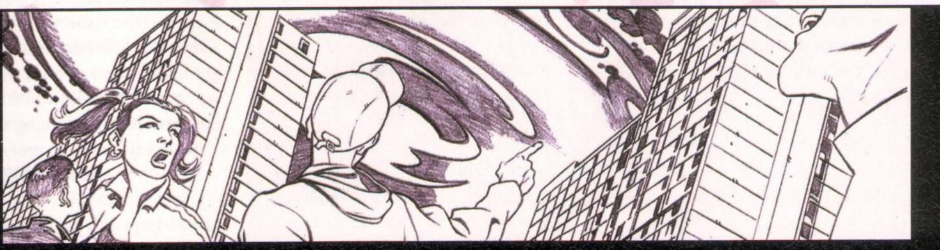


BIG SHOES TO PHIL

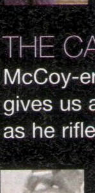
Doctor Who producer **Phil Collinson** grants us a revealing and in-depth interview, as he tells us how filming is progressing and how he's coping with the production pressures of this flagship BBC One production!

◄ HAPPY ENDINGS

New series author Paul Cornell speaks to us about writing for the Doctor in books, audio dramas – and now on TV, as our **Script Doctors** series continues!

THE CARTMEL MASTERPLAN

McCoy-era script editor **Andrew Cartmel** gives us a unique glimpse behind the scenes as he rifles through his diaries for 1988...



◄ MEET THE CYBERMEN

Alan Barnes' intriguing **Fact of Fiction** feature sets its sights on **The Tenth Planet**, the 1966 story which saw the début of a new race of legendary monsters...

▲ DYING DAYS

Earth faces its final hours in Part Seven of our spectacular comic strip **The Flood**, by Scott Gray and Martin Geraghty!

◄ SOFA, SO GOOD

The Time Team continue their epic television journey, taking in **The Masque of Mandragora** and **The Hand of Fear**!

SHH! YOU KNOW WHO...

More teasing from loose-lipped executive producer Russell T Davies in his unmissable **Production Notes**!

PLUS

All the latest books, audio dramas and DVDs previewed in our new **Further Adventures** section! The best reviews of all things Doctor Who-y as we dust down **Off the Shelf**! Your views given an airing in **DWMail**! Plus, the best place to read the *real* stories behind all those tabloid rumours in our timely and accurate news section, **Gallifrey Guardian**!

EDITOR'S **POEM**

So. Farwell
Then stapled
Issues.
And matt paper.
You served us well for 25 years
But now we fancy having a spine
And looking a bit nicer.

C. J. Hickman (27½)

You can tell it's Christmas, can't you? Yes, we've cracked open the sherry early here at Panini Towers and – with profuse apologies to *Private Eye* – the above is my slighty inebriated little tribute to **DW**M's current format, which makes its final bow this month. I expect you've read the *Gallifrey Guardian* preview by now, but I just want to doubly reassure you that, although we'll be a bit more spangly from next issue onwards, we'll still be the **DW**M that you know and love. Indeed, we've already got lots of 'old series' (or is it 'classic series'? Or 'the original series'? Or something we haven't thought of yet?) features lined up for the early part of the year, including a fantastically frank interview with Tegan actress Janet Fielding, Andrew Pixley unearthing the full story behind the 1960s Dalek movies, and exclusive extracts from former script editor Andrew Cartmel's diaries.

This is also your last opportunity to subscribe to **DW**M at the old price, and given that you'll be making quite a saving, maybe you could also buy a festive subscription for one (or all) of your relatives, to save them pawing over your copies when the new series suddenly rekindles their interest in all things TARDIS-y come next spring ...

The price rise that comes into effect next issue might seem a little steep to some of you, but not only is it (a) the first price increase in over three-and-a-half years, and (b) giving you an extra 16 pages of **DW**M goodness, beautiful glossy paper and nice shiny cover stock, but there's even a (c), since assistant editor and all-round GCSE maths-whiz Tom Spilsbury has worked out that the new-look **DW**M is actually, page for page, cheaper than the current one – just 5.87p per page, as opposed to the extortionate 6.54p you're paying now!

And if that doesn't convince you that it's a good idea, nothing will. Except possibly the début of a lovely new **DW**M logo and our first official new series cover! It's definitely going to be a happy new year, but have yourselves a merry little Christmas first.

See you in 2005 ...

Clay

EDITOR CLAYTON HICKMAN
ASSISTANT EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON

CONSULTANT ANDREW PIXLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Sophie Aldred, Daphne Ashbrook, Mark Ayres, Richard Bignell, David Brunt, Phil Collinson, Ben Cook, Kevin Davies, Russell T Davies, Robert Dick, Nev Fountain, Annie Frederick, David Gibbes-Auger, Peri Godbold, James Goss, Kate Green, Ian Grutchfield, Derek Handley, Trish Hayes, Marcus Hearn, Mike Howarth, Davy Jones, Dirk Maggs, Adrian Mourby, Paul McGann, Michelle Osborn, Nicholas Pegg, Josephine Pixley, Marc Platt, Robin Prichard, Justin Richards, Steve Roberts, David Rodan, Paul Spragg, Michael Stevens, Phil Tonge, Jan Vincent-Rudzki, Peter Ware, Stephen James Walker, Martin Wiggins, BBC Worldwide, bbc.co.uk, Big Finish and 10th Planet.

BELATED THANKS TO Rob Semenoff for the brilliant computer-generated TARDIS depicted on the cover of issue 350. You can see more of Rob's impressive CGI work at: www.interocitor-media.com/tardis/index.php

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This issue's colour scheme: Is the last one. Weep, ye wretches ...
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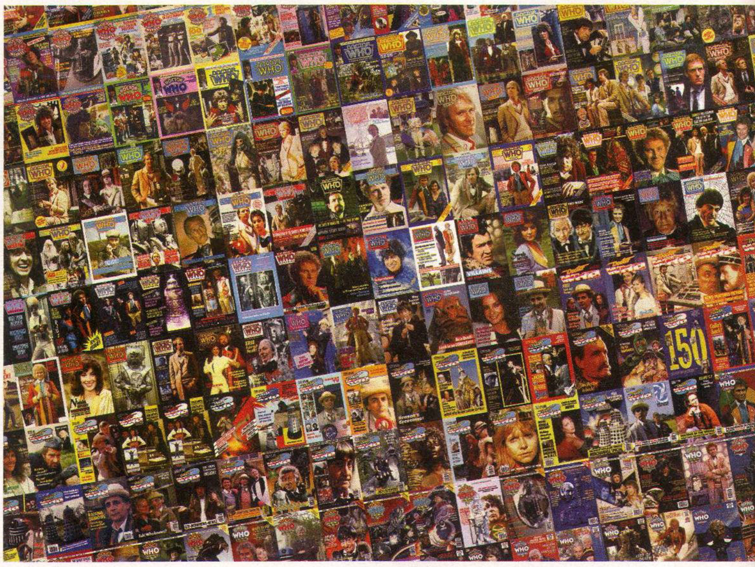


Let's start off this issue with a few of your lovely birthday wishes ...

HAPPY BIRTHDAY **DW**M!

Many congratulations on reaching your 350th issue. A stonking good read (as ever) and the issue 1 reproduction was a very nice touch indeed. The episode guide for the new series was also very welcome. No doubt you'll keep us updated over the coming months?

Here's to the next 350!

DAVID WIGGINS E-MAIL

All you guys and gals, who through the years have kept the mag interesting, deserve medals – and now you are going to get the best reward ever! Reporting on the new season of *Doctor Who* must be the most exciting job *ever* ... apart from Russell T Davies', maybe, or perhaps Christopher Eccleston's!

I suspect this is the start of something very big, and I don't think it would be happening if **DW**M had not existed. Is it too much to say you have kept the dream alive for many fans?! Of course not, give yourselves a big pat on the back! Happy Birthday **DW**M!

DAVE GILDAY E-MAIL

Many congratulations on 25 years and the terrific 350th issue! It was great to see features like *Jackie Jenkins* and *Fluid Links* temporarily revived. The current team is doing a fantastic and inspiring job, and it is heartening to see the BBC recognising your status as the official magazine and treating you as such. I can't wait for all the exciting things you have up your sleeves for the big launch.

The reprint of the first **Doctor Who Weekly** is a brilliant free gift. If you feel like reprinting issues 2-250 you'd make me a very happy person ...

HARRY PALMER STOKE-ON-TRENT

As a regular reader since day one, your silver anniversary seemed an appropriate opportunity to drop you a line. Like most of your readers, I am getting increasingly excited about the new series. (And to think my mother told me I would grow out of it, back when **DW**W first hit the newsstands!) Your extensive coverage of the new series has made me realise what a grand job you have been doing for the past 15 years since the series vanished. It is a remarkable – probably unique – achievement for a magazine such as **DW**M to have maintained such a quality of material over that period.

Losing the series was bad enough, but to have lost this extra regular link to the show would have been just too much! I wish you all well in the exciting times ahead, and I look forward to many more issues in years to come.

Happy times and places!

GAVIN FRENCH E-MAIL

Just a note to say how lovely issue 350 and the issue 1 reprint are. Thanks for all your hard work, it's luvvly. All the best for your new-look issue 352!

PHIL CREIGHTON READING

Issue 350. All I can say is – what a damn fantastic issue! *Doctor Oho* had me laughing out loud, much to the surprise of the people around me. Here's to another 350!

MARK KRYWONOS E-MAIL

Thanks for all your kind messages! But there was *one* person who was keen to correct a mistake in issue 350 ...

PEDANT'S CORNER

One of the great things about being pedantic is that you can derive far more delight in correcting yourself than you can in correcting other people. While the 1985 *Winter Special* is still indeed wonderful, it seems that my original correction was wrong [see *Who Cares!* **DW**M 350]. In the intervening 19 years, I've learnt that Dudley Simpson did not score the *Blake's 7* episode *Gambit* either, meaning that he scored only 50 episodes of the series' 52 episodes.

Congratulations on the first 25 years. Here's to the next 25 ... and even more corrections!

ANDREW PIXLEY NOTTINGHAM

We couldn't agree more. Now, what about this new logo, hmm?

LOGO POLICE

It has a hint of Hartnell lettering, Troughton 'bubbles' and is reminiscent of 1980s neon. Retro and familiar, but contemporary and distinctive. Turn the light out and imagine the new logo as a moving, swirling image. Out of the black void of space comes an angry fire surrounding *Doctor Who*, like the birth of the universe and the death of a thousand alien worlds set alight. The last notes of Grainer's haunting melody lingering. And if that doesn't convince you, we know one thing: the future's bright, the future's in widescreen!

CRAIG POTTER KENT

The new logo is dull and uninspired. It's hard to read, and what's with the flame motif? This isn't *Angel* – *Doctor Who*'s predominant colour is blue! Perhaps the opening credits sequence will redeem the logo a bit – after all, the Hartnell and Troughton logos are pretty plain, but in the context of the credits they become interesting ...

NATHANAEL NERODE E-MAIL

Look! Up in the sky! It's the Eye of Sauron! It's Moya from *Farscape*! It's a taxi's 'For Hire' sign! Oh, wait a minute, it's the new logo. Those lens flares will be a right pain to use on your covers ...

NEIL STEWART GLASGOW

Forget the Neon Logo! 'Pah' to the Diamond Logo. 'Lozenge Logo' is *lurvely*. I propose we call it 'Lozgo'. And by sheer coincidence, an internet rumour I have just spotted suggests that 'Lozgo' is the name of the Moxx of Balhoon's home planet.

CHRIS WINWOOD E-MAIL

I imagine you have had a fair few letters both in favour of and objecting to the new *Doctor Who* logo. My own opinion is that as a design it is fine but it lacks the vital essence of what a *Doctor Who* logo should be. In all its previous guises (even the McCoy version) the logo would leap out at you whilst you perused the shelves of your local newsagent or bookshop. I don't believe this new version possesses this quality and so could prove much less effective from a marketing point of view. You really need a great big 'WHO' to get my attention!

DARREN TREE E-MAIL

The new logo is very fitting for 21st century *Doctor Who*. Keep up the good work, BBC Wales! And to everyone else, heed my mother's words: Don't pick at it, you'll make it worse.

PHIL E-MAIL

Many thanks for issue 350. My only disappointment was the new logo. It doesn't look very impressive or stylish. The shape seems all wrong with the letters shrinking at either end – at first glance it looked like it was a logo for '*Octor W*' ... I can't imagine how it will look on the cover of **DW**M ...

ALLAN PALMER E-MAIL

Well, you'll find out next issue!

PHILIP GOES FOURTH

The Complete Fourth Doctor Volume 2 maintained the very high standard of these publications; original, insightful and occasionally controversial. Of particular note was Philip McDonald's questioning of established fan opinion – *Games Without Frontiers* was a surprisingly brave attempt to redress the perception of Seasons 16 and 17 as juvenile and cheap; a low point in the show's fortunes, before the rescuing cavalry of Bidmead and Nathan-Turner. I found Philip's arguments as compelling as a died-in-the-wool Season 18 fan could, coming as close to forcing wholesale revaluation in this fan as is possible. I anticipate his views on the McCoy era with much relish.

SEAN ALEXANDER HOLYHEAD

I recently nabbed a copy of the very interesting *Complete Fourth Doctor – Volume 2*. Marvellous detail, and loads of *fantastic* photos. However, I spotted an error. On page 27, in the sidebar, under *Radio Times* I find a repeat of the extracts from *The Androids of Tara*, instead of *The Armageddon Factor*. Were there no *Radio Times* extracts to be had for this story, or because you were running out of space you thought we readers wouldn't notice?

SARAH TARRANT E-MAIL

Er, yes. Thanks to everyone who pointed out the horrible error in our last *Special Edition*. We messed up. Sorry. Look out for an errata in *The Complete Seventh Doctor* in February.

EN-LIGHT-ENING!

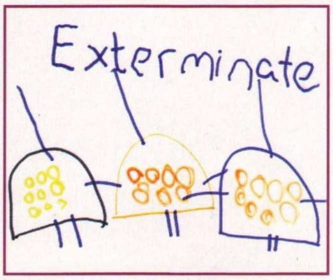
Kudos to Alan Barnes for his excellent *Fact of Fiction* looking at *Ghost Light* [**DW**M 348]. Never the easiest of stories to digest in one sitting, and hardly a laugh a minute, but Alan's gimlet analysis had me in stitches with his comparisons to *The Rocky Horror Picture Show*. I can't say I'd noticed it before, but now it all makes a sick kind of sense, especially if you see the Doctor in the Doctor (Von) Scott role. Not sure I'd relish seeing Sylvester McCoy in fishnet stockings, though...

CRAIG HINTON E-MAIL

I think **DW**M gets better and better! I just want to put my anorak on and note that in Alan Barnes' otherwise excellent *Ghost Light* article there was a teeny mistake. Sharon 'Control' Duce's partner Dominic Guard (who as a child played the young lead in the 1970 Alan Bates and Julie Christie film *The Go Between*) was not in *The Greatest Show in the Galaxy*. It was actually his brother Christopher, who was the partner of Lesley Dunlop (who was Susan Q in *The Happiness Patrol*). Just got to keep the amazing Andrew Pixley happy!

I've also sent in my son Adam's first *Doctor Who* masterpiece [*below*]. I like the Daleks' little wheels – not unlike the ones in *Remembrance* actually! I wonder how inspired he'll be when I actually let him watch an episode!

SOPHIE ALDRED LONDON



MAD? I AM NOW!

Reading **DW**M recently I've been wondering about the tone that the magazine has acquired. It seems to me that fans are getting a bit of a rough deal at the moment. Why, for example, was **DW**M 350's *Cardiff Data Bank* divided into 'Sane' and 'Fan Madness' sections? Sorvad had a go in the same issue – and the one before. Come to that, why were queries about whether Chris Eccleston will be 'traditionally' credited as Doctor Who, and whether or not there will be 'traditional' on-screen titles, referred to as 'Madness!', while questions about the 'traditional' TARDIS noise and 'traditional' Dalek catchphrase were seen as important?

I can understand the editorial team feeling protective of the new series, but this hostility towards the fans seems rather unwarranted – and also rather puzzling. Surely now is the time not to alienate people? In conclusion, it's a betrayal of 25 years of **Doctor Who Magazine** etc etc blah blah ... nevertheless, I shall be watching.

ROBERT SMITH E-MAIL

We think perhaps you've taken a couple of light-hearted jokes rather too seriously, Robert. The sub-headings for *Cardiff Data Bank* were merely meant as a humorous way of differentiating between questions that the man on the street might ask, ("will the 'proper' theme music be used?"), and the things that only we fans would ever worry about ("will there be episode titles on screen?"). When it comes to 'fan madness', everyone at **DW**M is happy to stand up and be counted – we care about these little details too.

CRITICAL CONDITION

It really is amazing the capacity that fans have to stare down the mouth of a gift horse. Fans have been screaming for new *Doctor Who* for 15 years. And what do some do when they get it? Criticise it. So what if the Doctor wears a leather jacket? It's *Doctor Who*! As long as the man is a hero, he can wear what he wants. Honestly, it's like the Eternals talking about how nice things were back in the empty soulless void ...

KEITH BROOKES E-MAIL

Re Ian Shimwell's letter [**DW**M 348]. His comments would be laughable if not so ludicrous. Christopher Eccleston may 'scream working class', but apart from Mr Pertwee's vague connections to French aristocracy, none of the Doctors have had particularly auspicious starts. I suggest Mr Shimwell read Jessica Carney's biog of her grandfather William Hartnell's poverty-stricken childhood. Or perhaps Tom Baker's account of his extremely impecunious beginnings in Liverpool. Would you imagine by the sound of Tom's voice that he was a working class Scouser if you didn't already know?

My point is that the Doctor is always 'played' as a cosmic English aristocrat, and we have yet to see Mr Eccleston's performance. Be brave, Mr Shimwell. I can't wait to be surprised. Can't you?

IAN WILLIAMS E-MAIL

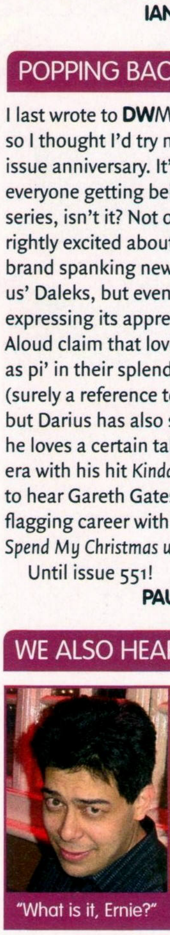
POPPING BACK

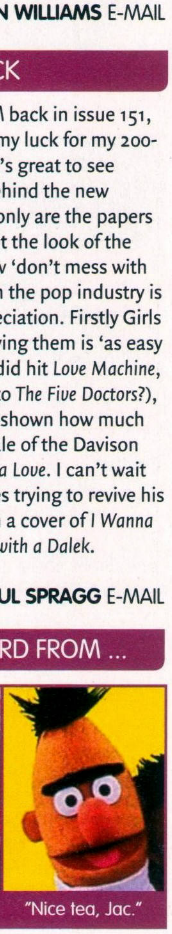
I last wrote to **DW**M back in issue 151, so I thought I'd try my luck for my 200-issue anniversary. It's great to see everyone getting behind the new series, isn't it? Not only are the papers rightly excited about the look of the brand spanking new 'don't mess with us' Daleks, but even the pop industry is expressing its appreciation. Firstly Girls Aloud claim that loving them is 'as easy as pi' in their splendid hit *Love Machine*, (surely a reference to *The Five Doctors*?), but Darius has also shown how much he loves a certain tale of the Davison era with his hit *Kinda Love*. I can't wait to hear Gareth Gates trying to revive his flagging career with a cover of *I Wanna Spend My Christmas with a Dalek*.

Until issue 551!

PAUL SPRAGG E-MAIL

WE ALSO HEARD FROM ...


"What is it, Ernie?"


"Nice tea, Jac."

GREGG CAMPBELL ("Is Peter from *The Time Team* related to Bert from *Sesame Street*?"); **HENRY FLYNN** ("If Russell T Davies is reading, can we please please *pleeeeeeease* have the 'heartbeat' sound effect for any scenes set inside Dalek spaceships or control rooms? Please? Ta!") and many many many more ...

COMING **UP...**

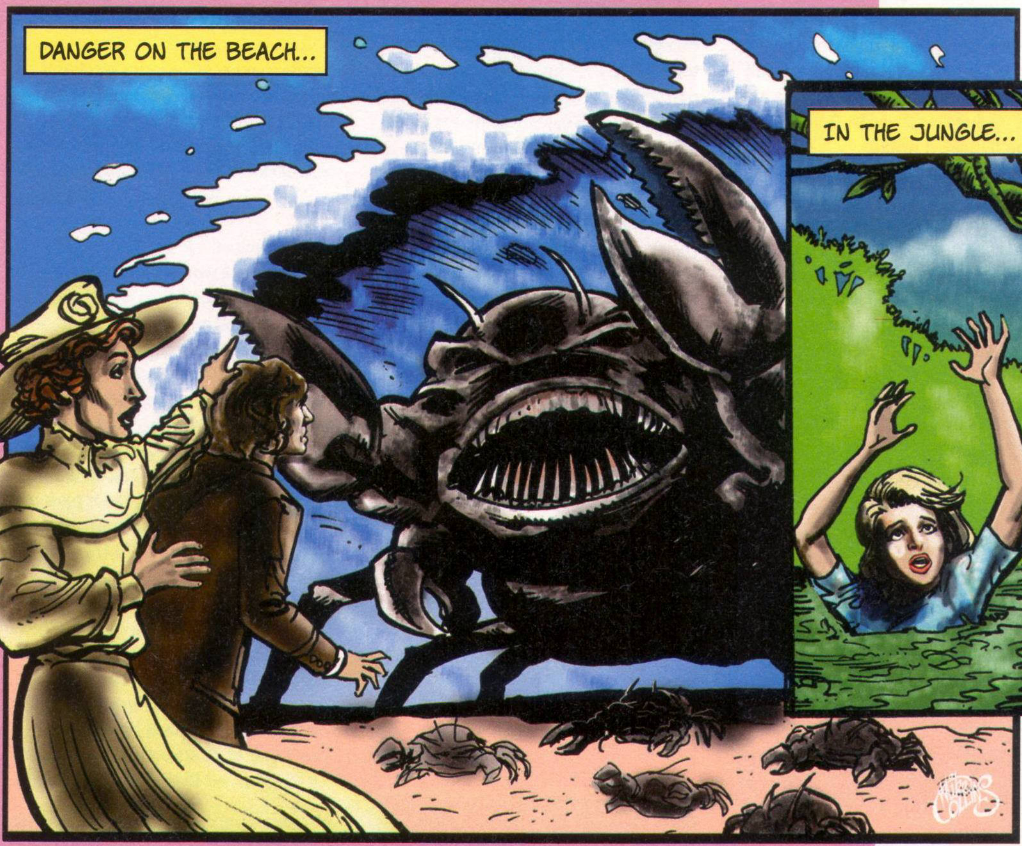
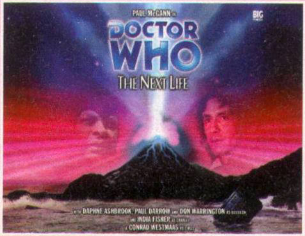

DANGER ON THE BEACH...
IN THE JUNGLE...
IN THE CHURCH OF THE FOUNDATION...
ALL THINGS MUST DIE... AND WILL...
COLLINS

ILLUSTRATION BY **MIKE COLLINS**



THE NEXT LIFE

AN AUDIO DRAMA BY **ALAN BARNES** & **GARY RUSSELL** PREVIEW BY **BEN COOK**

RELEASED DECEMBER 2004
Featuring The Eighth Doctor, Charley and C'rizz
Enemies Where do you start ...?
Setting An island on a small blue planet
You'll like this if you like ... *Robinson Crusoe*, *The Island of Dr Moreau*, *The Blue Lagoon*, *Wish You Were Here*, bits of *Kinda*, *Ghost Light*, *Loups-Garoux*, *The Lost World* and the Stephen King short story *The Body*, the Voldemort and Wormtail scenes in *Harry Potter and the Goblet of Fire*
Listen out for the Eighth Doctor – shirtless!
Recorded 24-25 and 31 August 2004

The Doctor Paul McGann
Charley Pollard India Fisher
C'rizz Conrad Westmaas
Rassilon Don Warrington
The Kro'Ka Stephen Perring
Perfection Daphne Ashbrook
Keep Stephane Cornicard
Guidance Paul Darrow
L'Da Jane Hills
Lady Louisa Pollard Anneke Wills

Sound Design and Music ERS
Director Gary Russell

Choose life. Choose a foe. Choose a battle. Choose a universe. Choose a crukkin' big laboratory. Choose Dreamweavers, TARDISes, Gallifreyan Death Hurlers, and particle wave disseminators. Choose two hearts, a regeneration cycle, and a respiratory bypass system. Choose being contaminated by anti-time. Choose a paradise island. Choose your friends. Choose a waistcoat and matching cravat. Choose a less-than-stable Eutermersan in a range of crukkin' colours. Choose saving the cosmos and everything that's in it, and then wondering why the cruk you bothered. Choose cruising through interzones thwarting hard-hearted, cold-blooded tyrants, stuffing the monsters with your usual flair. Choose rotting away at the end of it all, gasping your last in a Divergent Universe, nothing more than a scapegoat for the selfish, screwed-up Time Lords that you left behind. Choose your future. Choose life ... But why would anyone want to do a thing like that?

"Because he's a true hero," states Gary Russell, producer and co-writer of *The Next Life*. "The Doctor has to believe that something, anything, the next life even, is good or better or else why bother fighting? Why not just sit back and let everything wash over you, wash you away? True heroes, and I firmly believe that the Doctor is one, have to be better than all those around them. That's why, even when faced with the blackest of nights, he chooses to go forward and keep living. Because it's the right thing to do."

"He's a thousand-or-whatever-year-old Time Lord," points out Alan Barnes, the other half of the writing partnership, "who's spent most of his life hanging out with human beings who only get their three-score-and-ten before joining the worms. That's going to affect you. Imagine being able to see a pie chart that accounts for everything you've ever done in the whole of your life. You'll probably have spent a fortnight picking your nose, but on

L-R: Hills, Mansfield, Wills, Fisher, Perring and Westmaas.

"THIS PLAY IS ALL ABOUT SECOND CHANCES AND MOVING ON..."

Co-writer/producer **Gary Russell** on how **The Next Life** marks the end of an era.

your deathbed – I mean, you'll be crying out to have that fortnight back. So leave those bogies be! The Eighth Doctor sees that in almost everyone he meets, I think – for me, that's a natural extrapolation from the TV Movie, where he seems to be aware of what's awaiting even the most incidental characters. He's an evangelist for life, if you like. He wants us mere mortals to breathe in every single moment of everything, to fill our senses up with it – because our lives will be lost in a blink of his eye."

"There's scope for a grand tragedy there," smiles Gary. "This play is all about second chances and moving on, transcending to the next life. Death and what comes next are recurring themes. At least one character dies and comes back as something else. At least one character dies for good. And many others find themselves asking questions about paths taken, decisions made and alliances formed. It's about two of my favourite things in fiction and in real life: loyalty and betrayal."

Why is Big Finish wrapping up the Divergent Universe story arc a couple of years sooner than originally planned? "With the new TV series on the horizon," explains Gary, "we thought it was a bit of a no-no for potential new listeners to join a continuity-heavy run of stories mid-way through." In retrospect, then, was the arc a bad idea? "No, it was good. I thought it'd be interesting to put the Doctor in a place where the old standbys of Earth, Daleks, Cybermen, *et cetera*, couldn't happen and would guarantee a few stories 100 per cent free of continuity."

> "I'M TORN BETWEEN PERFECTION AND CHARLEY – BUT I CAN'T HAVE EITHER!"
>
> Co-writer **Alan Barnes** finds he has divided loyalties between two of his characters.

Daphne Ashbrook appears as Pefection, while **Blake's 7** legend Paul Darrow plays Guidance.

How does this earlier-than-planned conclusion to the arc differ from the conclusion that Big Finish originally had in mind? "I had this idea that it'd be something like *The Fugitive*," says Alan, "with a relentless Doctor desperate to find a one-armed Rassilon. But since *The Next Life* now has to tie up all sorts of stuff – from 'Why is this a universe without Time?' to 'Who, what and why are the Divergence?' – it made sense to start over and find a story that'd bring up those issues naturally, rather than try to beat that first idea into another shape altogether."

Are we *really* not going to hear the words 'interzone', 'Kro'Ka' or 'I love you, Charley!' ever again? "Nope," smiles Gary, "been there, done that. Move forward now. The decision has been made. My biggest disappointment is that certain 'regular' cast members are now no longer working with us, as they don't make the transition into the regular universe. It's always disappointing when actors find out they're no longer needed to play that character, especially as they, and I, had hoped the run would be longer."

We know that the Doctor gets out of the Divergent Universe ("Do we? Who says?" teases Alan), because there are further Eighth Doctor plays scheduled for 2005, but Charley and C'rizz may not be so lucky (no *really*). "Neither of them have a right to a 'Get Out of Jail Free' card," says Alan. "Charley entered the Divergent Universe on the understanding that she could never return; C'rizz was hatched in the Divergent Universe, nothing from which was ever supposed to cross over into 'our' universe ..."

"Big Finish has the right to create and kill its own characters," confirms Gary. "No, we can't kill Nyssa or Ace, but Charley and C'rizz – and any number of new companions we may or may not have coming up – are pretty fair game."

"*The Next Life* is not just a 'let's press the reset button and have everything as it was before' story," adds Alan. "You should know us better than that!"

The – triple-CD – *Next Life*'s stellar guest cast includes 1996 TV Movie star Daphne Ashbrook (see interview on page 14), who plays a new character called Perfection. "It was pointed out to me that Perfection might be a play on the name Grace," says Gary. "I'm too dim to have realised that, but Barnsey is clever that way."

"The potential for having a bit of fun with Paul and Daphne and India as points of an eternal triangle was utterly irresistible," beams Alan. "I'm torn between Perfection and Charley. I love them both, but I can't have either," he sighs. "Strong characters are half your story – they start dictating it, in fact, if you've got it right. Perfection is great. She's a less buttoned-up version of the Katherine Hepburn character in *The African Queen*."

Other top-notch guest stars include 1960s dolly bird companion Anneke Wills, distinguished thespian Don Warrington, and *Blake's 7* star Paul Darrow. "I originally envisioned Guidance as this wise, skinny old man," admits Gary, "a Eutermesan sage character held together by his convictions and beliefs. But then I suddenly heard the lines said in Paul's voice and my perceptions changed on the spot. I honestly expected a slightly O-T-T-ness to Paul, but it wasn't there. He understood and knew exactly how to make Guidance work."

In recent Eighth Doctor audio plays, Alan and Gary have turned Rassilon, played by Warrington, into an utter swine. Now, why? "I didn't turn him into anything!" protests Alan. "From *The Five Doctors*, we know that he wasn't a benign God – he was an actual figure, of whose activities and attitudes reports differ. We know he was into bloodsports – and we know that he left behind a trap designed to snuff out any President whose authority might have exceeded what he himself enjoyed. That's entirely consistent with bottling the Divergence in a dead-end universe."

"Rassilon is just this guy who's built an empire and watched it twist and twirl out of his control," Gary says. "He's the guy who goes to sleep, wakes up and finds they've redecorated the house around him. And he thinks, nope, I preferred it the way I decorated it and opts to change it back again and overrule the people who actually rather like their paint scheme." He grins mischievously. "He's the Time Lord Carole Smillie!"

Choose life. Choose a foe. Choose a paradise island. Choose a universe of terrors that must be fought. Choose your future ... But the question is, at what cost?

TIME-PATH INDICATOR

DECEMBER

SATURDAY 10

TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh Doctor and Ace] *UKTV Gold*

SUNDAY 11

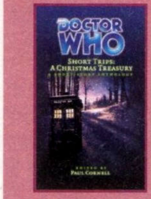
TV Doctor Who: Survival by Rona Munroe [Seventh Doctor and Ace] *UKTV Gold*

ALSO THIS MONTH

Audio Drama Doctor Who: The Next Life by Gary Russell and Alan Barnes [Eighth Doctor, Charley and C'rizz] *Big Finish*

Audio Drama Doctor Who Unbound: A Storm of Angels by Marc Platt [Geoffrey Bayldon as the Doctor with Carole Ann Ford as Susan] *Big Finish* £9.99

Audio Drama UNIT: Time Heals by Iain McLaughlin and Claire Bartlett *Big Finish* £9.99



Short Story Collection Doctor Who: Short Trips 11 – A Christmas Treasury edited by Paul Cornell *Big Finish* £14.99

Script Book Doctor Who: The Audio Scripts – Volume 4 *Big Finish* £14.99

JANUARY 2005

MONDAY 3

DVD Doctor Who: Horror of Fang Rock by Terrance Dicks [Fourth Doctor and Leela] *BBC Worldwide*

Novel Doctor Who: Match of the Day by Chris Boucher [Fourth Doctor and Leela] *BBC Books*

CD Doctor Who: The Pescatons by Victor Pemberton [Fourth Doctor and Sarah Jane] *BBC Audio*

THURSDAY 6

DWM 352 on sale *Panini Comics* £3.99

SATURDAY 8

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SUNDAY 9

TV Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SATURDAY 15

TV Doctor Who: The Sontaran Experiment by Bob Baker and Dave Martin [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SUNDAY 16

TV Doctor Who: Genesis of the Daleks by Terry Nation [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SATURDAY 22

TV Doctor Who: Revenge of the Cybermen by Gerry Davis [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SUNDAY 23

TV Doctor Who: Terror of the Zygons by Robert Banks Stewart [Fourth Doctor, Sarah and Harry] *UKTV Gold*

ALSO THIS MONTH

Audio Drama Doctor Who: The Juggernauts by Scott Alan Woodard [Sixth Doctor and Melanie] *Big Finish*

Audio Drama UNIT: Snake Head by Jonathan Clements *Big Finish* £9.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

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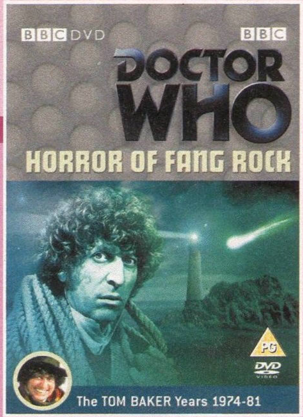
HORROR OF FANG ROCK

A DVD STARRING **TOM BAKER** PREVIEW BY **DAVID DARLINGTON**



RELEASED JANUARY 2005

DVD EXTRAS

- Audio commentary by Louise Jameson, writer Terrance Dicks and guest star John Abbott (Vince)
- *Terrance Dicks: Fact and Fiction* interview documentary
- *Paddy Russell: A Life in Television* interview documentary
- *The Antique Doctor Who Show* short film from 1993
- Photo Gallery, including storyboard comparisons
- Production Notes

And so a Graham Williams-produced story makes it on to shiny disc at last! Has there been a groundswell of fan clamouring for a late-1970s DVD release? “Not particularly,” insists DVD content producer Steve Roberts, “we just thought it was time for one! The obvious choice, I suppose, would have been *City of Death*, but we had just released a Fourth Doctor and Romana story – *The Leisure Hive* – so we decided to go with an earlier one instead ...”

Writer Terrance Dicks is the subject of an affectionate and well-deserved tribute featurette, with contibutions from Barry Letts, Paul Cornell, Eric Saward and Peter Darvill-Evans amongst others, which has been compiled by *Doctor Who* documentary producer of long standing, Keith Barnfather. “Terrance is a suitable subject for coverage on this disc, since he was the writer of *Fang Rock*,” Roberts continues, “and it is an audacious story in many ways – the archetypal ‘base under seige’ story, but very downbeat for *Doctor Who*. And it’s not just us that hold it in such high regard – Paul Cornell testifies that it’s his favourite story too. So that makes a nice little connection between an old series and a new series writer, which Keith capitalises on wonderfully in his feature.” And why have production chores been contracted out to the guy behind the *Myth Makers* series of interview videos?

“Oh, we’ve all known Keith for years,” says Roberts, “and he’s often said he was interested in doing something for us, so why not? He’s got a proven track record, and he delivered the goods on time and on budget – just what a producer likes.”

“TERRANCE DICKS WAS THE OBVIOUS SUBJECT FOR A DOCUMENTARY...”

The Restoration Team’s **Steve Roberts** on one of **Horror of Fang Rock**’s special features.

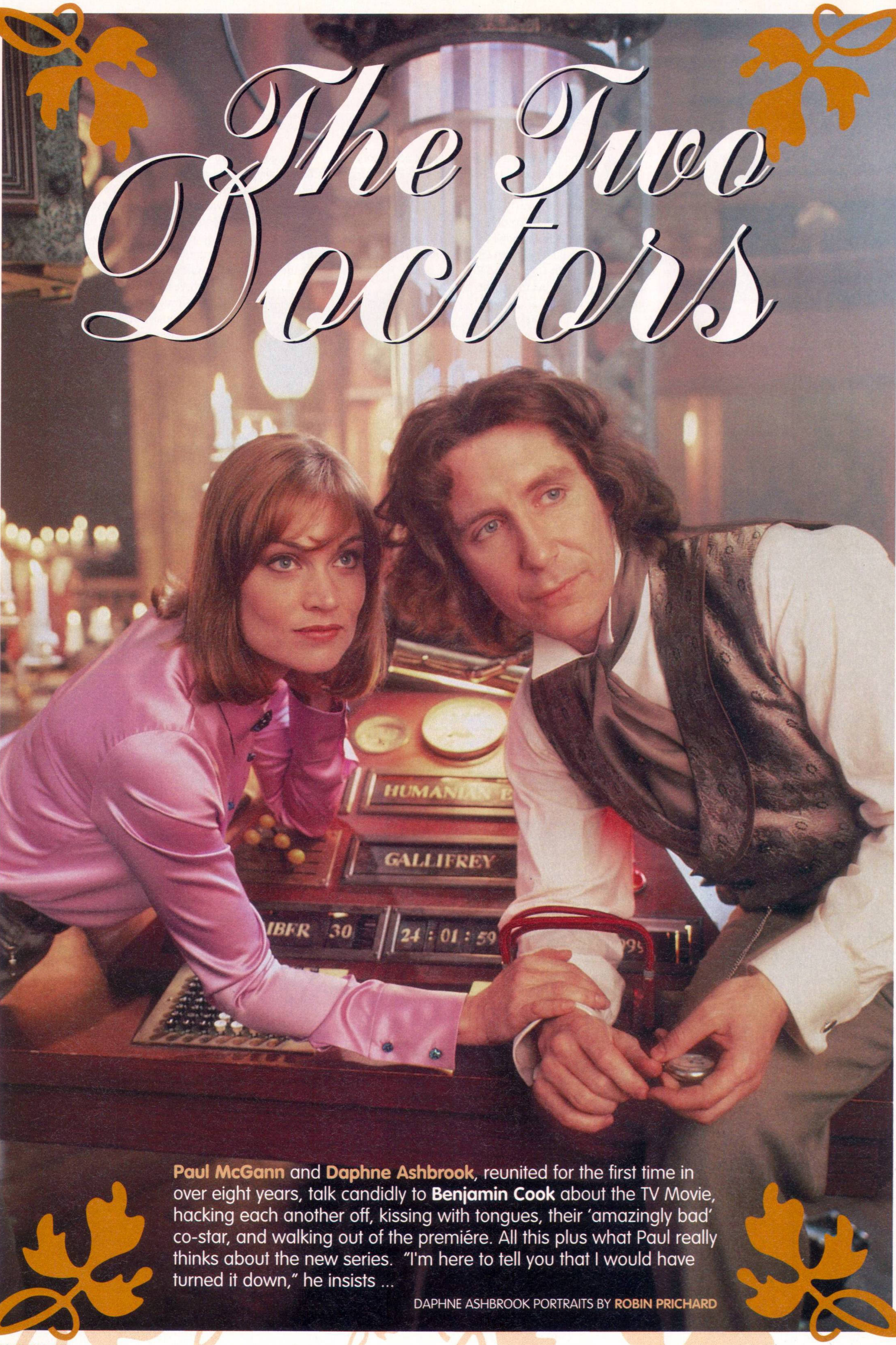
“I’ve dropped some not-so-subtle hints to Steve and Paul over the past few years, while discussing other matters,” says Barnfather of his first contribution to the BBC’s DVD range. “Either they got bored with my nagging, or found a featurette that they thought we would be good for! Certainly Terrance and I go back nearly 30 years, so no introductions were needed. Essentially, I had a very straightforward brief: to cover Terrance’s career, including his non-*Doctor Who* work, in interview format with no recreations or new dramatisations. We decided it would be nice to put this in some context in terms of location, so we managed to arrange to shoot at the old BBC Rehearsal Rooms. It was, by the way, a really tight schedule ... we only had about three weeks to plan, shoot and edit it – maybe that’s why they hired us! Obviously, working on my favourite SF series is a huge bonus – I loved being able to use clips from *Doctor Who* in the edit, and I’d die to do more ...”

Famously, *Fang Rock* was – until very recently – the only BBC *Doctor Who* production to have studio footage shot outside of London, in this case at the BBC’s Pebble Mill site in Birmingham. I seem to recall director Paddy Russell mentioning in previous interviews that the studios there were, at the time, not quite so well-equipped and state-of-the-art as those at TV Centre – did this mean that the end product was of a lesser technical quality, requiring more of that renowned ‘Restoration Team’ magic? “There were no serious problems,” says audio consultant Mark Ayres. “The sound on *Fang Rock* was actually pretty good – a light noise reduction has worked wonders. I’ve tidied up some edits and cleaned up some peak distortion – mainly on Adelaide’s screams!”

For *Pyramids of Mars*, which was also directed by Paddy Russell, the DVD team took the unusual step of recording comments from the director – who was not able to travel to the recording – and dropping those comments into the commentary track at appropriate moments. This experiment has not been repeated with *Fang Rock*, as Paul Vanezis, who supervised the commentary, explains: “We had plenty of specific things we could talk about with *Pyramids*, but with *Fang Rock*, Paddy’s memories were far more general. We couldn’t, therefore, come up with enough detail even for the short sections we required, so we chose to concentrate on a more casual interview where, in fact, we got some really nice anecdotes and memories.” And given that Pebble Mill itself is closing permanently in a month or two, is it purely coincidental that *Fang Rock* should be released now? “The fact that Pebble Mill is closing had nothing to do with the decision to release this story,” Vanezis insists, “but I thought the caption ‘Made in Birmingham’ at the end of the Paddy Russell interview would provide a useful, and poignant, reminder of the story’s production location ...”

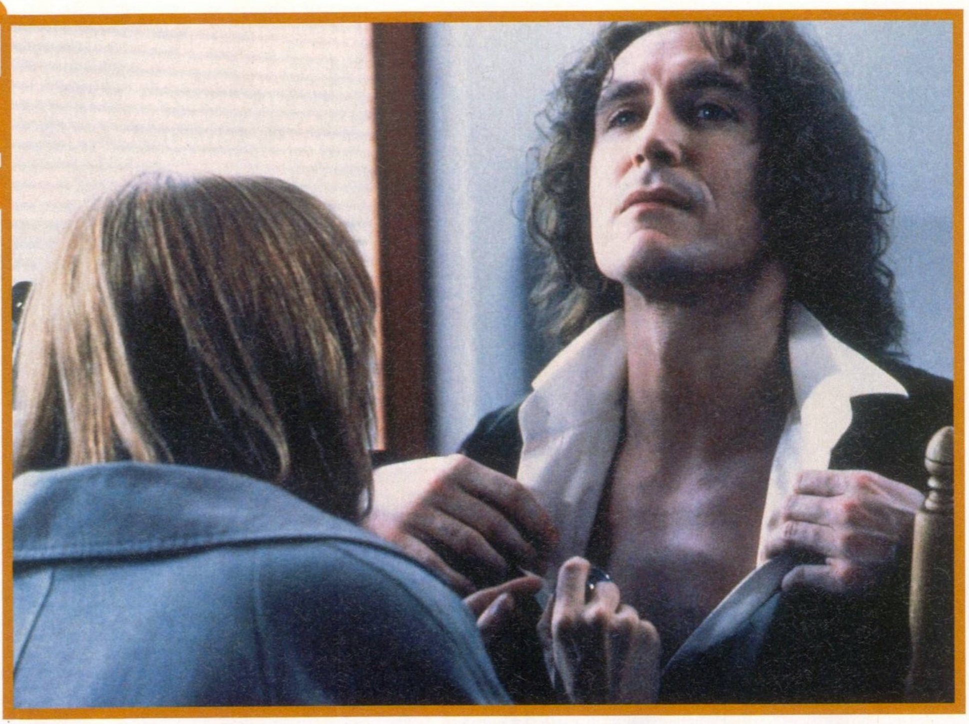
“I absolutely adored *Horror of Fang Rock* when it was first shown,” concludes Roberts, lapsing into fanboy mode, “and when I saw it again years later, it cemented its place in my heart as my favourite surviving story. It was one of the first stories where I realised that the Doctor was fallible – both the Doctor and Leela barely escape with their lives. Fantastic! I think I’ve done quite well to last so long without bringing it out, don’t you?”

The Two Doctors



Paul McGann and **Daphne Ashbrook**, reunited for the first time in over eight years, talk candidly to **Benjamin Cook** about the TV Movie, hacking each another off, kissing with tongues, their 'amazingly bad' co-star, and walking out of the premiére. All this plus what Paul really thinks about the new series. "I'm here to tell you that I would have turned it down," he insists ...

DAPHNE ASHBROOK PORTRAITS BY **ROBIN PRICHARD**



They're back! And it's about, ooh, half-past three in the afternoon. We're sat in the green room at the Moat Studios in London, where Paul McGann (half-human – on his mother's side) and Daphne Ashbrook (mostly American – and touring the UK) are recording *The Next Life*, a feature-length Big Finish *Doctor Who* audio drama. Although Paul is playing the Eighth Doctor, Daphne is *not* reprising her role as his companion, Grace Holloway, from the TV Movie; Big Finish doesn't own the rights to that character. Instead, Daphne is portraying Perfection, the battered wife of a missionary. It's a role that she seems to relish – even if she has long since given up on trying to make sense of the plot.

In the green room, Paul and Daphne sit together – laughing and joking and chatting away, occasionally stopping long enough to draw breath. You wouldn't think that today is the first time that they've seen each other since 1996. Daphne, I am reliably informed, is always like this – a friendlier person you could not wish to meet. Paul, on the other hand, is usually more reserved. An intensely private man (you try persuading him to pose for photographs – he point blank refuses sometimes), he can come across as ... well, a bit of an introvert. I've been in green rooms with Paul before, where he will deliberately sit apart from the rest of the cast, totally silent unless he's directly approached – and while he's not actually being rude, it's obvious he likes to keep to himself.

Today, however, Paul couldn't be more sociable. He's engaging with everyone in the room – whether waxing lyrical about *The Guinness Book of Records*, encouraging us all to hang around launderettes (great places for observing human behaviour, he says), explaining why volleyball should so not be an Olympic sport, or pretending to be *personally* offended that Michael Owen left Liverpool for Real Madrid. He even agrees to be photographed for **DWM** without so much as a struggle. I've never seen him this friendly and outgoing. It must be something in the water.

And so to the interview. Daphne warns me that her answers may not be very thorough. Apparently, when the press interviewed her at the TV Movie's US première, all she could think to answer to any question put to her was 'Brilliant!' ('Daphne, did you enjoy making the movie?' 'Yes, it was brilliant.' 'What's your character like?' 'She's, um, brilliant.' 'What was Paul McGann like to work with?' 'Brilliant.' Etc.) Fortunately, Daphne is far more enlightening this afternoon. She and Paul often talk over each another excitedly in their keenness to have their say. It's a pleasure to chat with them.

"You haven't got any written questions," Paul remarks as we settle down to talk. "Ah, it's all up here," I reply, tapping my head like an idiot. "Is it? I like that," Paul smiles. "That's brilliant." And then he realises what he's said ... "It's *brilliant* – ha! See what you've started?" he laughs and turns to Daphne, who's in hysterics. They both chime in unison: "Brilliant! Brilliant!" Well, quite.

What is the relationship between your characters in *The Next Life*?

Paul: I haven't read it yet.

Daphne: What, *none* of it?

P: Well, um, we've recorded the end, I know the end now – that we don't like each other at the end. But what happens in the middle?

D: Um, I help you through the forest. I help you through the jungle, because you're about to be killed by crabs, giant crabs. And I shoot 'em and I kill 'em and they squeal and then you thank me ...

P: Cos we're running from the old man. We're running from your squeeze. Yeah, so that's our relationship. We *need* one another.

> *Doing the audios is great, cos you can pull all the faces you want - and we do!*

D: Yeah, but I have an ulterior motive. I'm trying to use you to get off ... um, to get into reality or something, to move into a different world. Does that make sense? Sorry, bad answer.

Not at all. That makes perfect sense. Are you ever struck by the bizarreness of your profession – running through forests being chased by giant crabs for a living? Or are you used to it by now?

D: [Smugly] Yeah, Paul – how does that feel?

P: I wake up feeling like that, though.

D: You wake up feeling like you can't believe I do this for a living?!

P: No, like I'm running through forests being chased by ...

D: [Turning to **DWM**] Well, he's just *cray-zee*.

P: It feels kind of normal to me.

D: No, no, well, not for me. I actually sometimes would love to just sit and laugh my bum off, cos I feel like I can't believe that I'm doing all that '*argh, ooh, urgh, ewww, aaah*' stuff. I wish I was more like you, Paul, but sometimes I have to stop feeling ridiculous so that I can say my lines – heh!

P: These are great, though, the audios, cos nobody cares what you look like. You can pull all the faces you want. And we do.

This is the first time you've worked together since the TV Movie. Does it seem like eight years ago?

P: Is that how long it is? Jesus!

D: That's a *long* time.

What were your first impressions of each other?

D: I hated him. [Grins] Heh – just kidding. *Kidding!* But you have to make the joke. What was my first impression? Couldn't stand him!

P: Where were we? We were in that guy's house?

D: We did a reading at the table and I sat next to you and that kind of got your back up.

P: Yeah, you did.

D: It was student syndrome. I'm, like, 'Oh, I really want us to sit together, because we're reading together,' even though I kind of felt uncomfortable too. That frustrated you, didn't it?

Daphne, what frustrated you most about Paul?

D: Well, I knew *Withnail and I*, so I had a little bit of prep. Heh! I knew what to expect, so he wasn't *too* frustrating. But I was nervous. I'm nervous at every first read-through.

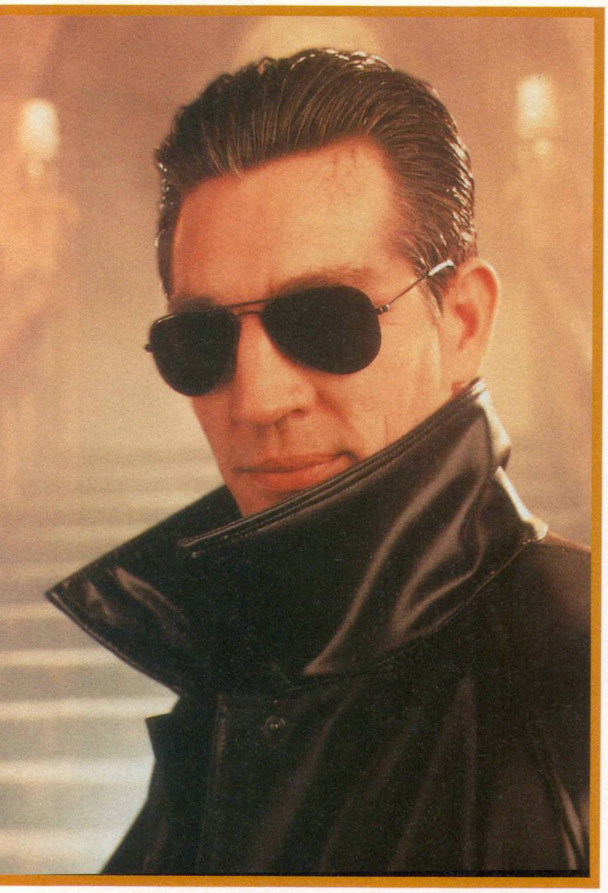
P: Where did we first shoot? That guy's house ...

D: Yep. And we had to rehearse there, so we had a little bit of prep there too. I liked that sequence.

P: That was the best fun of all.

D: You were doing all your, 'Ooh, look at that,' looking into my microscope, and I was going, 'You have two hearts!'

P: [Laughs] Yeah, I liked that! That first week was the best week. Then it became mad: all motorbike stunts and effects. Yeah, I didn't like that so much. They're a little boring, special effects. It's just repetitive. You can't get going.



> *Eric Roberts was strange to work with. He never really relaxed, did he?*

What was Eric Roberts like to work with?

P: He was kind of strange to work with. He could be amazingly good and really on the money, but sometimes he could just be ... amazingly bad.

D: [Laughing] Oh my God! You can't say that!

P: And like, just way off. Couldn't he? The Master, eh? When I think of him, I always think of him taking nearly three weeks to realise that that guy with the skinhead who was on the set at the end of the day ... was *me*!

D: [Explodes with laughter] Yes, that's right!

P: It was me without the wig on. It took him weeks to twig that!

D: He didn't really make a lot of friends.

P: You're right.

D: There was like an invisible bubble around him.

P: He just seemed ... in his efforts to get into the spirit of it, I think he put his own back up a little bit. He sort of made himself really stiff and awkward and tense about it. I mean, sometimes it's patent you've got a terrible actor in front of you, cos they're not giving anything back, but that wasn't Eric's problem. Eventually, when he got into it, he was good. He was brilliant. And you hit the ball to him and he hit it straight back. He never relaxed, did he?

D: He came in after we'd been shooting for three weeks, I think. He came in and changed the atmosphere.

P: I mean, that was the thing. It's hard to come into something ... you know, I don't mean to rub it in, but it mitigated the guy. But no, he put his foot in it, didn't he, really?

D: But when *I* was crap with you, I could say, 'Hah, that was just total rubbish,' and we could laugh about it and fix it. I don't know what the line was, but we were trying to get into the TARDIS and there was some motorcycle cop that drove into it, and it was some silly line that I had to get in and I was saying it wrong every time and you just took it from me! But with someone like Eric, where there's sort of this distance, you would never think of saying anything ...

P: It's not our place, anyway.

D: But I can certainly call my *own* crap.

Overall, what do you think of the TV Movie?

P: I've never seen it. I rarely watch my things. I've certainly never watched that one. You can't really engage with things ... well, I can't, anyway. I like to *remember* doing them. At least, there's a period, which usually elapses, and then you think, 'Oh, okay, I'll watch it,' and then it's just like looking at holiday snaps. You go, 'Oh God, yeah, remember when we were at that guy's house?'

D: I was going to try to watch it before I came out here, cos I knew I was going to have to bone up on my *Doctor Who* stuff, but I didn't get the chance to and I'm kind of glad. I don't really respond well to watching myself. I don't like it. The next time you're in front of the camera, you sort of see yourself in your head and it's, like, *ewww*! It's gross. It's not good.

P: Didn't we go to a screening? I remember, there was a screening in Los Angeles, wasn't there?

D: Yes. I walked out.

P: Me too. I saw a bit of it and then ... where was it? The Directors Guild or something like that?

Yeah, the Directors Guild of America.

D: It was a huge thing. That's where I said 'brilliant' a hundred times! [Laughs] How can I forget? Yeah, I walked out. I stayed in till the lights went down, I sat at the back and then left.

P: You know, recently, [at the 'Gallifrey' convention] in California, I met [producer] Philip Segal again. I'd not seen him in a while. And we were doing a Q and A on stage and I could remember ... I mean I hadn't forgotten much about the movie.

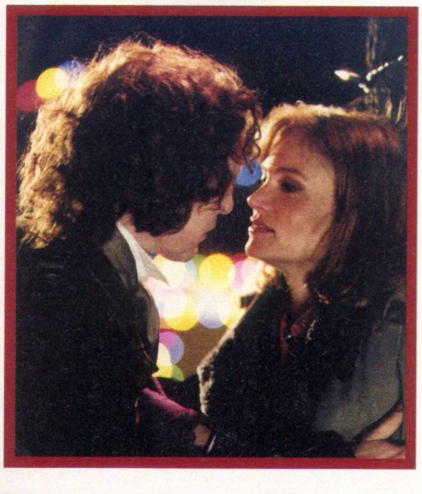
I have to ask about the kiss. Doctor Who had never snogged anyone before the TV Movie ...

P: Was that a big deal? I can't remember.

D: I didn't know that at the time, but I read about it afterwards and went – *what*?!

P: I didn't realise that it was such a big deal that Doctor Who had never kissed anybody. I just remember thinking, why don't we do this *more*? And Segal was going, 'No, man! No!' As if it would cleave the Earth in two or something!

D: He's supposed to be asexual, he's an alien ... They were also taking issue with the fact that, at one point, I say, 'He's British!' They went so mad.



P: So we were quite innocent.

D: Yeah. I figured you probably knew more than I did. But maybe you didn't?

P: I just remember them going, 'No tongues! Keep your mouth closed!' And I was, like, '*What*?! I've come all this way to keep my mouth closed? I'm damn well kissing this girl!'

D: There was somebody who defended the snog. He actually said, um ...

P: You took advantage of me?

D: No, he said, 'C'mon, it's the Nineties!' [Laughs] It was brilliant to know that there was somebody out there who went, 'Wait a minute ...'

P: We had to have one foot on the floor, didn't we?

D: Yes, we did.

One foot on the floor?

D: In the olden days, you couldn't have both feet off the floor when you were in bed. You had to keep one foot on the floor. You could do whatever, but you had to have that foot there.

Aren't screen kisses a bit awkward?

P: I think it was awkward for everybody *but* us. They were all flapping around like we'd just made history or something!

D: It started to rain.

P: Yeah, that's right, it started to rain.

D: I was, like, 'Oh hell, my hair's curling up, let's just get it over with ...'

P: And I was, like, 'I *hate* this wig.'

Yes, what *about* the wig? It wasn't good, was it?

P: It wasn't good. No, it wasn't. Segal gets really annoyed when I say that ... when I saw him recently, I said, 'It was a terrible wig, wasn't it?'

He said, 'That thing cost me a fortune!' But I hated it. I hated wearing it. Actors do. It's like wearing false moustaches or beards. You don't want something stuck to your head. It cramps your style.

D: You had a bad reaction. I don't know if you remember this. You had a reaction to the glue.

P: No, that was to the kiss.

D: [Laughing] No! No! It was not!

P: It gave me crabs.

D: No! Oh my God! [In hysterics] I'm freaking out. No, your skin was ... you were taking the wig off after we'd been shooting forever and you went, 'Hey, look at my head! What's happened?' And the make-up artist and I, all we could do ... we just couldn't stop laughing! And you were, like, 'My skin looks like this, and you're in hysterics?!'

P: [Laughing] We were tired by this point, right?

D: Ha! It was just your reaction to it! It was brilliant. It really does mess your skin up. Eventually, it starts to pick your skin off. I mean, it wasn't funny that your skin was ... that's not funny, but ...

P: You know, I could have played it as a skinhead? [To **DWM**] You might correct me here, but you can bet your life Chris Eccleston will have short or shaved hair for this role. I bet. I bet that happens, cos he won't do it any other way.

He's the first skinhead Doctor Who.

P: You see, I could have done that.

D: But you did look a little ... scary with short hair.

> *You can bet Chris Eccleston will have short hair ... I could have done that!*

P: So what?

D: I know, but ...

P: You got a problem with it? [Grins.]

D: I did. Ha! It was ... well, I don't think people would have *laughed* at it, but ...

P: Nah, it could have been great. As it was, it was tiresome. [Sighs] It took an extra hour a day to get this thing on and off. And a wig will always look like a wig, cos it's got no movement. You know, whichever way you turn, this thing's like a helmet. I had a helmet on. I'd never do it again. No more wigs.

Why do you think the TV Movie wasn't taken up as a series?

P: I can only imagine that some other pilot was preferred. It's very competitive, isn't it? I was under the impression that they didn't make it into a series simply cos it didn't make the cut.

D: I just found this out – they put the airing of the movie in America opposite *Roseanne*, which was a huge hit.

It was the season finalé, I think.

D: Yeah, and he was having a heart attack – what was his name?

P: [With a twinkle in his eye] Philip Segal?

D: No! No, it was – hah, that's funny.

P: John Goodman?

D: Yeah, John Goodman's character had a heart attack on that episode, so of course ... it could have, I think, gotten a much bigger audience if they hadn't scheduled it opposite *Roseanne*.

P: That was the main frustration. They knew that if they could have seen it past that stage, if it'd got a commission, its audience was there – they could have built on the audience that existed already. It was already established. But it wasn't to be.

Are you surprised that the show is coming back?

P: I'm not surprised in the slightest. I think that ... you know, for the same reason: that the audience, its fanbase, refuses to go away.

But the established fanbase is only a fraction of what the new series needs in terms of viewers.

P: Yeah, I see that. But quite how the BBC views it in the light of their involvement in what happened eight years ago is interesting. Obviously they weren't *that* chastened by the experience that they decided to shelve it forever. I'm not surprised at all that they're having another stab at it, cos it's kind of iconic, isn't it? I just wonder what kind of a departure it will be, stylistically ...

D: They're going to do the special effects, right?

P: Yeah, they're spending a lot of dough on it.

D: That's a big deal.

P: Mmm. They're saying, like, a million pounds an episode? That's a hell of a lot of money – completely at odds with the production values of the original, which had, like, tuppence ha'penny.

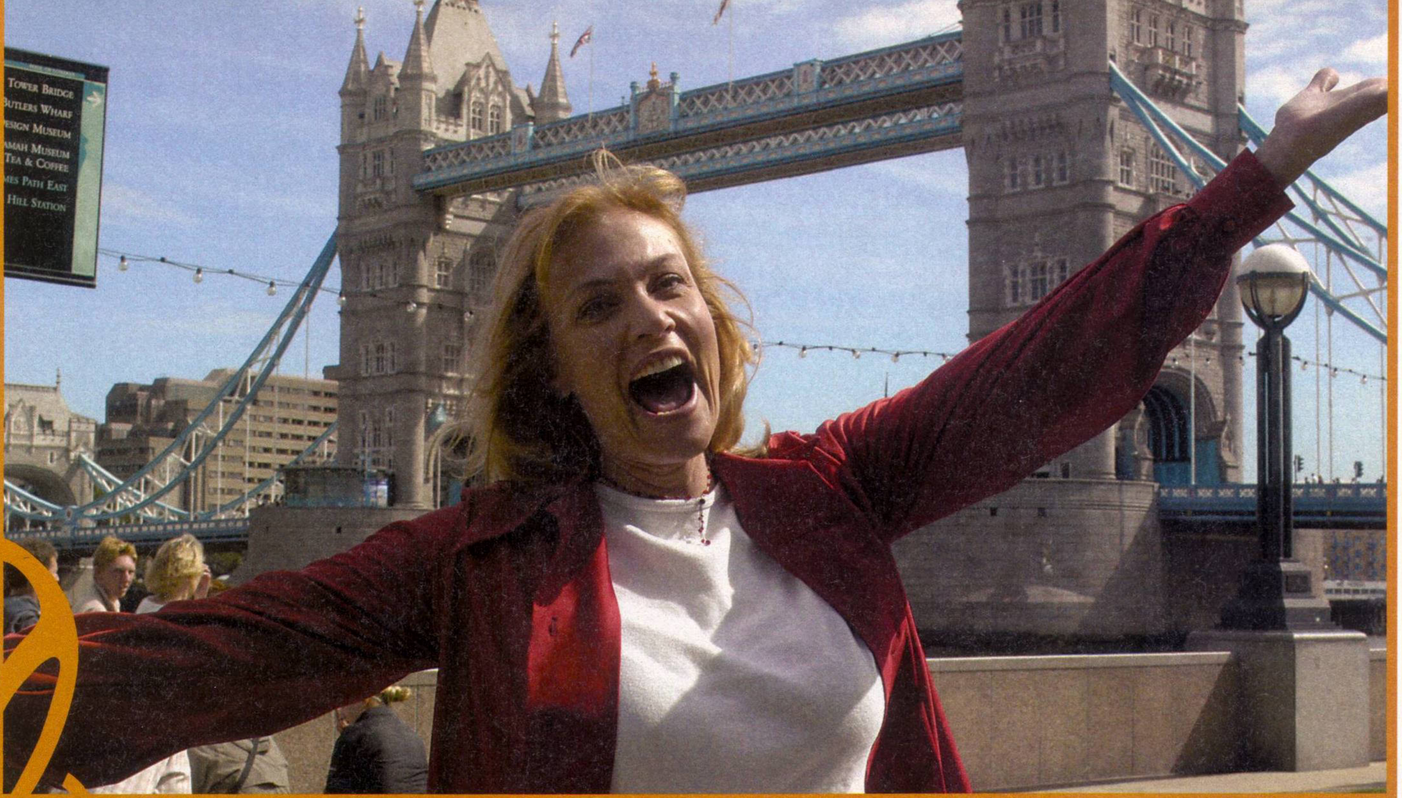
But the TV Movie had an enormous budget.

D: I thought that *that* was going to be the biggest problem – that we were going to be picking through the charm of the original. I mean, Sylvester McCoy was telling me stories about how, you know, bits and pieces of the set would start to fall off while they were shooting, and they just kept on going. It was, like, 'Well, so what?' They just didn't have the budget to start again.

P: Yeah. And you see these Fifties American sci-fi flying saucer movies, and it's obviously a saucer on a string, but it's 'kitsch' and people love that. There's still even a market for that stuff. The earliest *Doctor Whos* are – what? – 1963, so it's from that era; it's not from the modern era.

D: So we'll see. We'll see if they can transform it into this high-tech thing. I mean, *we* hardly got to experience it. I didn't even see a Dalek.

P: No. I saw a couple of design drawings for what would have been the Daleks. It looked good, you know? So I think ours was a decent stab. And in a way, I guess you could say that the movie was some kind of halfway house.



A halfway house in what sense?

P: Well, between being British and being North American. You know, it was a deliberate attempt to get the thing off the ground in America.

D: A crossover.

P: They never quite got there. I'm confident that, had it been commissioned, it would have done well. It would have found its feet. It would have taken a while, but it would have found its feet. And my kids would now be Canadians! So life's weird. But no regrets.

Would you like to have done the new series?

P: The BBC one? No. No, I don't think so. I've had my shot.

So if you'd have been asked, you'd have said no?

P: I'd have said no, yeah. That said, at most of the conventions – well, *both* of the conventions that I've been to, when asked the same question, I dutifully said yes. But now I'm here to tell you that I would have turned it down – just to concentrate on doing other things. Because even from being Doctor Who for six weeks eight years ago, I know how all-encompassing it is and you really have to shove everything else to one side. As Chris will find out – if he doesn't realise already.

What do you think of Christopher Eccleston as a casting choice?

P: I think it's brave. You know, he's a fantastic, intense actor. Very intense. Great looking. Perfectly grounded. He can sometimes be quite scarily good. When I say brave – my first reaction on hearing ... well, I was genuinely surprised. That's one name I'd never have come up with. And I think my first reaction was, 'Right, so they're going to elbow the comedy, then? You know, they're going to go into something darker and more serious ...' Which I hate to say is what I was saying to Phil Segal eight years ago! 'It's a serious character this. You can keep *some* laughs, but ...'

D: I loved the quick little quips. That was one of the things I loved most about the movie.

P: Yeah, but Chris is no Mr Light Comedy. We may all be terribly surprised, but he's more Ralph Fiennes than Rupert Everett, so to speak. Definitely. That's how I'd like to have played it. I mean, camp's okay, but it gets tiresome – for *this* actor. And I'm sure that Chris is the same.

P: Uh huh. You see, I don't think we have enough of that in America. Certainly not the kind of camp that you're talking about. You know, it's there, but you have to find it.

P: This is something that Eric Roberts was terrified about. I remember, three or four days running, he was making, sort of, asides about me being – not my character, but *me* being – effeminate!

D: I never realised that!

P: Yeah, and how there was no way that *he* was going to be effeminate ...

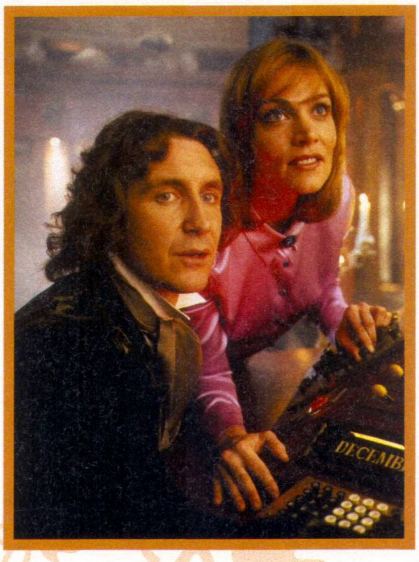
That's ridiculous! Eric Roberts was the campest thing in the movie!

P: You said it. It's a metaphor for life.

D: [Smiling] Be careful what you fear ...

P: You've got to be careful what you wish for, eh? I'd be surprised if it survives, that knock-about campness, in the new series, but you never know?

> *The fans are all sweethearts ... I met a kid dressed as Sylvester McCoy!*



Recently, both of you have got involved in fandom. What do you make of *Doctor Who* fans?

P: They're all teddy bears.

D: They really are. They're sweethearts. They're sweet. Extremely polite and gracious. It really made me happy to be around them.

P: Daphne, that was the right answer!

D: I'm not kidding. I almost started crying a couple of times at how sweet they were. I'm a wuss.

They know more about you than *you* do ...

P: That's the spooky thing. When you first put yourself among them, you've got to get used to that: they know everything and you know nothing. Once you accept that, it's actually a good deal. Initially, most of us are fairly shy and don't want to go up on stage trying to answer questions on subjects that we know nothing about and everyone else in the room has an encyclopaedic knowledge of ... but the good thing is, they help you out.

D: Yeah, they'll fill in the blanks for you!

P: It's so cool, that.

D: I kind of get grossed out sometimes: I can sit and listen to certain actors talk about acting and it's, like, not an ego thing, whereas I know that I sound like I think I know everything. And I don't.

P: I've met hundreds of them who are into tailoring. You know, they're wearing the gear. I kind of like that. For me, that's funny. It's a hoot.

D: I met a kid dressed as Sylvester McCoy.

P: [Laughing] Really?

D: He had Sylvester's jacket on.

P: It keeps 'em off the streets.

So who are you two fans of?

P: Fans? Hmm. I'm not made like that. Sports stars, yeah, cos I'm into sport, but within reason.

D: Mother Teresa. She brilliant.

P: Another right answer! You're like a Miss World contestant, aren't you? [Adopting an American accent] 'I like sewing, cookery, modern dance, world peace ...'

D: [Cracking up] I don't give interviews often! Ha – can you see why? I just go, 'Brilliant!' That's all I say. 'Brilliant!' Ha, that's so funny! Oh God, I ache.

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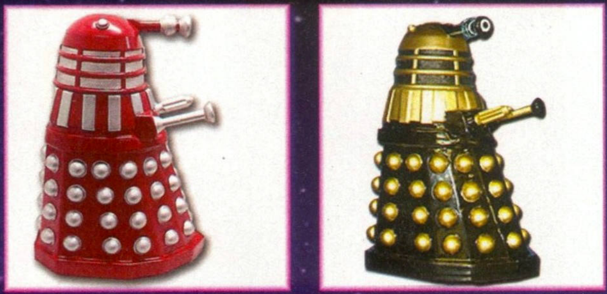

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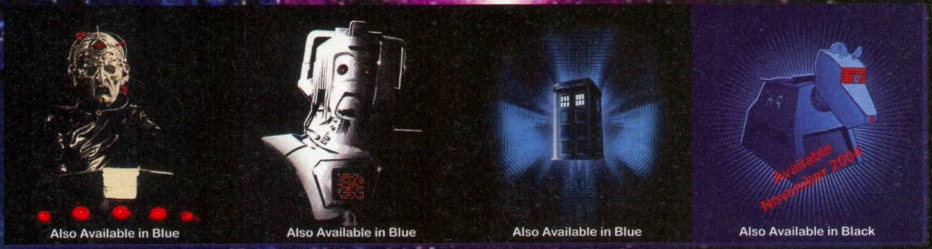
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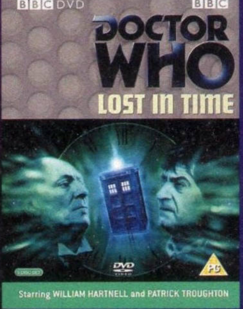
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By the mid-1990s, although the Doctor's television expeditions had been put firmly on pause, past Doctor Jon Pertwee and present incumbent Sylvester McCoy still found themselves much in demand for all-new **Doctor Who** adventures on the radio. In the second part of this Archive Extra, **Andrew Pixley** tunes in to discover the aural delights of **The Ghosts of N-Space** and **Death Comes to Time**, discovers **Whatever Happened to Susan**, and charts some of those stories that never quite made it ...

DOCTOR WHO ON RADIO

PART TWO: 1993-2002

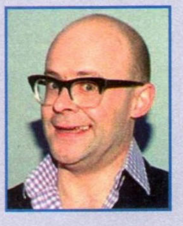
During production of *The Paradise of Death* in 1993, another *Doctor Who* radio proposal had been in development. John Nathan-Turner and David Mansell – who wrote as David Rodan – had listened to the first episode of *The Paradise of Death* and been disappointed with it. Since Tom Baker was then enthusiastic about *Doctor Who* and was reprising his role in *Dimensions in Time*, a radio serial with the Fourth Doctor was a possibility. Rodan wanted to make this a tough adventure, unlike *Dimensions in Time*, and aimed for a thriller akin to Ian Fleming's James Bond novels. He also wanted a strong music soundtrack, akin to Jeff Wayne's *War of the Worlds* album. After discussions with radio director Turan Ali, it seemed possible to record a serial on location rather than in studio.

At the same time, Nathan-Turner and Rodan were developing a TV proposal called *Livingstone* to star Tom Baker as a probation officer. Baker was still keen to do a *Doctor Who* radio serial, but after initial discussions about a thriller decided that he would rather do a series of stories in which his Doctor met historical figures like Winston Churchill and Florence Nightingale. As this was not what Rodan had in mind, the 'historical figures' format was given to writer Stephen Wyatt to develop, but did not proceed beyond a few basic ideas.

In the meantime, Rodan persevered with his storyline which would concern nuclear submarines and feature the Fourth Doctor, Sarah and the Brigadier; this incorporated ideas for a casino suggested by Baker. A draft script, entitled *Nuclear Kiss*, was prepared by Rodan. At the next meeting, Baker indicated that he now wanted a different take on the project, seeing the Doctor as a Superman-like character. Baker dropped out of the proposal, and Rodan instead discussed the story with Sylvester McCoy, who was very interested, as was Nicholas Courtney. Rodan reworked his story for the Seventh Doctor and Ace. With few science-fiction elements, *Nuclear Kiss* concerned a right-wing sect of the British Government called 'The Guardians' aiming to start World War III and blame it on a Middle East Triumvirate. The Brigadier's superior, General Wexler, was part of the sect and had a nuclear submarine ready to attack London. Doris, the Brigadier's wife, would feature, being drowned in the second episode; this turned the story into a vendetta for the Brigadier. In the sixth and final episode, the Brigadier would take the submarine with its primed warheads down to the seabed to explode them harmlessly in an act of self-sacrifice. Courtney very much liked this downbeat ending, with the Brigadier detonating the warheads to the strains of *The Last Post*. A presentation by Nathan-Turner's Teynham Productions was made to Radio 2 with a pilot script, but although the notion was warmly received, the station indicated they had no place for it in their schedules.

In the meantime, *Doctor Who* was being used as the basis for a spoof documentary in the series *Whatever Happened To ...?* The notion for this came from writer and director Adrian Mourby who proposed an item on the radio series *Fourth Column* about the Tracy boys from *Thunderbirds* as if the characters were real and depicting them as gay adrenaline junkies. The show's producer, Brian King, felt the notion merited a whole programme, and a proposal sent to Michael Green, the Controller of Radio 4, resulted in a commission for a series of six such shows under the title *Whatever Happened To ...?* When the copyright holders of *Thunderbirds* prevented the proposed pilot, Mourby and King considered other characters who were ideally non-copyright or owned by the BBC. Mourby would then write six documentaries comprising 'interview' material. Each would develop what had happened to the character since their famous appearance in the media – often revealing a more sinister aspect of their lives which gave a comedic counterpoint to their familiar persona.

SKITS HARRY HILL'S FRUIT CORNER and THE SKIVERS



Around the same time as *The Paradise of Death*, Jon Pertwee made another radio appearance as the Doctor in the new Radio 4 comedy series *Harry Hill's Fruit Corner*; this edition was recorded at the Paris Cinema in London on Wednesday 28 July 1993 and broadcast on Thursday 18 November. Pertwee was that week's Celebrity Lord ("the Lord of Time himself"). He mistook 82-year-old Nana Hill for Davros as she was test driving a Dalek but calmed her by reciting *Klokleda Partha Menin Klatch* (which worked on "my old enemy Aggedor"). Harry explained that his father, Tony Hill, had always wanted to play the Master. In the sketch *Doctor Who versus the Evil Master*, the Doctor arrived at Great Yarmouth with Sarah Jane Smith (Harry's Mum) and met the Brigadier (Harry). However, they were confronted by the Master and the Sea Devils (Harry's big brother Alan) who aimed to take over the British Tourist Trade, although the battle was postponed in favour of a game of cards.

Pertwee's final radio performance as the Doctor came in a radio comedy sketch show called *The Skivers*, recorded on Saturday 11 February 1995 at the Paris Cinema for broadcast on Radio 4 on Thursday 23 February 1995. Performed and co-written by Tim de Jongh and Nick Golson, the show also featured Pete Bradshaw and Melanie (Mel) Giedroyc. Pertwee was introduced with references to having "excellent adventures in modern day Britain with the Brigadier" along with recollections of the sonic screwdriver and escapades in quarries. Wanting *Doctor Who* to come back, Tim and Nick present Pertwee with a script for Episode One of *Doctor Who Goes Shopping* and ask if they can be his assistants. Pertwee says he needs to audition them and goes to get his TARDIS back from John Thaw. After a quick item about Daleks, the Doctor auditions Jemima-Katy as a companion in the TARDIS; she has a hyphenated name, mousy hair, reacts well to a Yukka plant which could be a giant BBC effects spider, has a beige polyester roll-neck jumper, and sees the Doctor as a purely avuncular figure. The Doctor then visits Cyril's Space Vehicle Repairs and Body Work to collect the TARDIS for its 250-billion-light-year service where it has failed its MOT ("Thing in the middle that goes up and down was stuck"). The Doctor needs to get to Alpha Centauri to deal with a rebellion of Cybermen. Tim and Nick resign as assistants because the TARDIS has no television, and Pertwee combines his two greatest characters as 'Doctor Gummidge' (with the Master eating all the barley on Gallifrey). Parts of this appeared on *Doctor Who at the BBC*.

Above: the actors playing Susan, Ian, Barbara and Temmosus in **Whatever Happened to Susan**. Below: their TV counterparts.

King and Mourby considered the Doctor, but rejected him because there were seven incarnations to cover and the BBC kept indicating a return of the television series was imminent. Instead, Mourby recalled Susan, the Doctor's grand-daughter, from when he watched the show in 1963/4, and her sudden departure in *The Dalek Invasion of Earth* in order to write actress Carole Ann Ford out of the series. One of Mourby's aims was to focus on how production demands drove narratives, satirising it with a supposedly 'rational' explanation. Coupled with this was Mourby's observation that the BBC had generally chosen progressively younger actors to play the Doctor – suggesting a notion that the Doctor was making himself more attractive to young ladies. Mourby also theorised that the reason the TARDIS always "set down somewhere with a breathable atmosphere and compatible gravity" was because the Doctor was not lost at all, but was showing off to Ian and Barbara. It was King's idea that the only place where Susan and the Thal leader Temmosus from the first Dalek serial would feel at home would be the strange world of the European Community.

Mourby resisted viewing any old serials and relied on a few books and websites for research. Generally, his continuity references were quite correct, although Susan referred to events in serials like *The Web Planet*, *The Crusade* and *The Chase* in which she did not appear. Throughout the writing process, Mourby found humour by taking fantastic characters and events and bringing in the mundane. King assembled a repertory cast for the series including Andrew Sachs, best known as Manuel in *Fawlty Towers*. The performers all recorded their different characters on a single day, being interviewed in studio by Mourby. Additionally, each show had a well-known star, and for the role of Susan, Mourby suggested actress Jane Asher whom he had heard in an intense radio drama. For Ian, Mourby wanted James Grout whom he had worked with in the 1991 television production of *The Old Devils*. Real-life agony aunt Claire Rayner did a cameo as herself. None of the original *Doctor Who* actors were approached as the crew did not want their show to fit in with the television series. The main recording for Asher's dialogue took place at BBC Broadcasting House on Whiteladies Road in Bristol on Thursday 17 May 1994. King then assembled the interviews into a programme like a real documentary. The final edit and mix on *Whatever Happened to … Susan?* took place on Sunday 26 June. The edition about Susan was the penultimate show, broadcast on Saturday 9 July 1994, with the other characters being Popeye, George from the Famous Five, Cinderella's Ugly Sisters, Little Lord Fauntleroy and Mr Quelch from the Billy Bunter Books. The Radio Times referred to the show as *Whatever Happened To …? 5: Dr Who's Granddaughter Susan* whereas the opening continuity announcement was for *Whatever Happened to Doctor Who's Granddaughter Susan Foreman of Class 5B?* and the closing one on the show itself was *Whatever Happened to Susan?*

When in 1995, a BBC television pilot for *Whatever Happened To …?* was requested by Jon Plowman, Mourby adapted the Susan edition which Asher was keen to do, although it never progressed to production. *Whatever Happened to Susan?* was included on the DVD release of *The Dalek Invasion of Earth* in June 2003.

WHATEVER HAPPENED TO SUSAN?

A documentary recounts the story of Susan Foreman who disappeared from Coal Hill School in 1963. Susan explains she came from Gallifrey to improve her French and how teachers Ian Chesterton and Barbara Wright were whisked away by her grandfather in his time machine. Deputy Head Chesterton denies all this, as does Barbara who doesn't do the 'bad stuff' any more. Susan's story is supported by Temmosus Skyedron, a Thal who has been EC Commissioner since 1987, and also by agony aunt Claire Rayner who received a card from France dated 1794. Susan's grandfather was a blackballed Time Lord who dumped her because she was 'cramping his style' with women. Jo Jones, formerly Jo Grant, of Llanfairfach, Gwynedd, says that Susan has the Doctor's regeneration all wrong. Left on Earth in 2164, Susan realised she did not love David Campbell, and had her grandfather's brother Terry take her to July 1964 where she became a victim of sensationalist journalism by Joey Oxford of the *Daily Sketch*. She is now EC Commissioner for Education, proposing new standards through to the year 2164 to better prepare Earth against the Dalek invasion.

CAST **Jane Asher** *Susan*, **James Grout** *Ian* with other parts played by **June Barrie** *Barbara Wright**, **Eva Haddon** *Jo Jones**, **Andrew Sachs** *Temmosus**, **Peter Woodthorpe** *Joey Oxford** and **Becky Harrison** *Researcher***. **Claire Rayner** appeared as herself.

* Not credited with specific role on programme.

** Not credited with specific role on programme and not credited in *Radio Times*

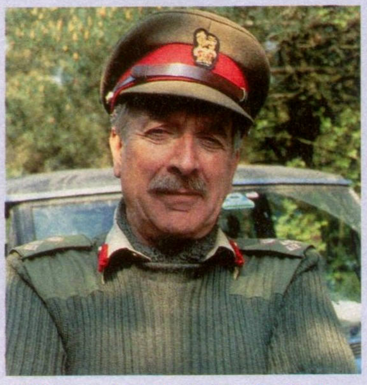
CREDITS *Written by* **Adrian Mourby**. *Produced in Bristol by* **Brian King**.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Whatever Happened to Susan?	9 July 1994	10.00pm-10.30pm	27'30"

* BBC Radio 4. Stereo. Actual start time 10.02am after News Summary.

UNMADE SERIALS NUCLEAR KISS



EPISODE ONE

The Doctor and Ace are diverted in the TARDIS to a casino in the Cuanto-Digame Galaxy where the Doctor meets Bonacorssi of the Celestial Intervention Agency who uses the casino as a front. Bonacorssi fires Ace off to Earth in a disposal capsule as part of a plan to get the Doctor involved in Earth's affairs. Meanwhile, the Brigadier is in charge of a peace conference in Geneva at a time of world crisis. Returning to England, he is involved when Ace is fished out of the Thames. Doris Lethbridge-Stewart is kidnapped along with her research scientist brother, Clive Fleming, and held in a submarine by a strange group of men. Ace learns about the critical threat from the Middle East Triumvirate. The Doctor and CIA guard called Lambert travel to Earth in the TARDIS. This is detected by radar, and a nervous Brigadier and Admiral Adamek launch nuclear missiles at it …

THE GHOSTS OF N-SPACE

POLICE PUBLIC CALL BOX

EPISODE ONE

The Brigadier is called to help his Italian Great Uncle, Barone Mario Vercotti, whose castle on the island of San Stefano Minore is under threat from metal-armed American gangster Max Vilmio. During his visit, the Brigadier sees a strange creature and summons the Doctor from UNIT HQ. Sarah is staying in a Sicillian hotel with Jeremy and attempting to write a novel. Seeing the Brigadier, she and Jeremy follow him to the island where they see a white lady throw herself from a cliff. The Doctor arrives by TARDIS and hears about the castle ghosts. The Doctor builds a special device to investigate Null-Space – or N-Space – a counterpart dimension which can only be entered by dying; people trapped in N-Space appear as ghosts. The Doctor's device conjures up the white lady and a tentacled monster ...

EPISODE TWO

The Doctor realises that Earth is in danger of being flooded by all the evil N-Forms of N-Space. Vilmio arrives at the castle but the Brigadier sends him packing. The Doctor lashes up an Out of the Body Dimensional Transducer and Sarah volunteers to join the him in the nightmare of N-Space. The Doctor traces the barrier disturbance to two points in the past. Floating through the castle walls, the pair enter the Great Hall of Signore Paolo Vercotti in 1818. They then go back 300 years more and witness a strange ceremony in which a sorcerer called Maximilian – who looks like Vilmio – has a monk drink a secret draught and become a spirit servant. Maximilian is the Barone's cousin and the year is 1492. Returning to Earth, the Doctor and Sarah take the TARDIS back to 1818 and claim to be shipwreck survivors to Vercotti. Sarah befriends the orphaned Louisa Nettleton. At dinner in the Great Hall, falling masonry hits Sarah, and Louisa declares that the ghosts have killed her ...

EPISODE THREE

Sarah survives the blow and realises that Louisa is the lady in white. Louisa is fascinated by the legend of the monk and sorcerer from 1492, and is secretly in love with Giuseppe, the gardener's boy whom she believes is the long-lost heir to the castle. Vilmio sends his girlfriend Maggie Pulacki to check out the castle and see if those inside understand the significance of May 21st. Jeremy follows her back to Vilmio's boat where he is captured but then released by Maggie. The Brigadier recruits a couple of locals to help defend the castle. The Doctor declares that he and Sarah must travel to 1492, stopping off in the twentieth century to give the Brigadier a modified Parakon handgun to repel N-Forms. In 1492, the Doctor and his 'pageboy' Sarah are welcomed by the Barone and at dinner meet Maximilian who declares that night that he shall have command of "all the powers of hell!"

EPISODE FOUR

Maggie and Jeremy escape in a small boat and reach the castle, which is attacked by more N-Forms. Watching Maximilian and the monk, Sarah encounters Guido, the Barone's son, who is now a minstrel. The Doctor knows Maximilian's plan is to become immortal by combining with his N-Body at midnight. Maximilian accuses the Doctor of necromancy and has him imprisoned with Sarah. They are released by Guido. The Doctor aims to stop the castle clock and make Maximilian miss midnight. As he watches the ceremony with the monk, Maximilian mis-times his entrance to the barrier and becomes trapped in the wall.

EPISODE FIVE

The Doctor and Sarah depart in the TARDIS knowing that they have failed to stop Maximilian in 1492 and most prevent him taking over the world in the twentieth century having been released by the treasure hunting Louisa in 1818. Vilmio launches his attack with the help of Brother Nico, and during the battle more N-Forms appear, one of which engulfs Maggie. The creature which was Maggie attacks Vilmio's helicopter, but Vilmio absorbs her force and kills her. In 1818, the Doctor and Sarah fail to stop Vilmio being released or Louisa falling from the cliffs. The Brigadier prepares for the barrier opening at midnight and the Doctor arrives in the TARDIS to see Vilmio arrive and enter the barrier ...

EPISODE SIX

The Doctor deduces that a vital element of the process for Max is Clancy's comet and plans to uncouple Vilmio's merged bodies by entering N-Space with Sarah again. Locating the massive Vilmio in the nightmarish dimension, the Doctor challenges him to a duel. Vilmio is impaled on his own sword and the link severed. Sarah remains in N-Space to ensure Louisa's spirit passes over and emerges to rejoin the Doctor. The barrier opens to disgorge Vilmio who absorbs many N-Forms, but is defeated by the Doctor's Warping Template which also seals the barrier. It transpires that Roberto, an Elvis-lover from the village who has helped defend the castle, is the descendent of Guido.

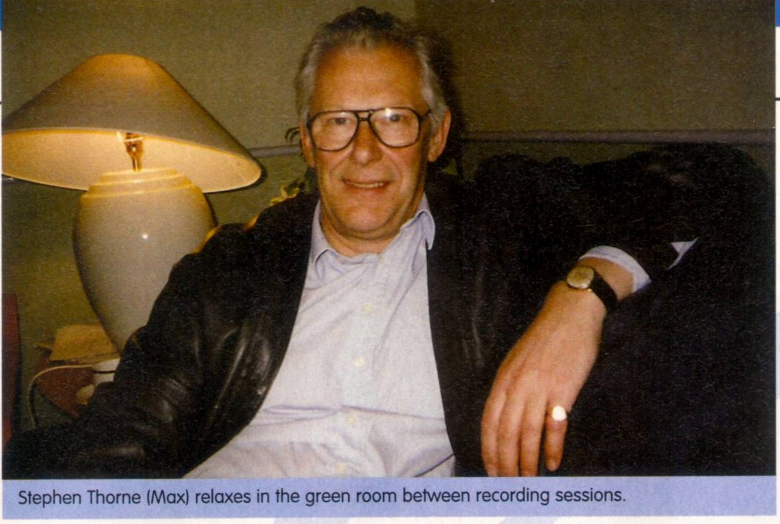
IN **PRODUCTION**

After the moderate success of *The Paradise of Death* [see **DW**M 349], producer Phil Clarke started to make preparations for a second season of *Doctor Who* on radio. It was the broadcast error on *The Paradise of Death* repeats, which had prompted numerous calls to the BBC Duty Office, that had demonstrated *Doctor Who*'s popularity to Radio 2. Radio 5 had no further requirement for more serials, and since the strong sales of *The Paradise of Death* had tailed off, BBC Enterprises was not interested in a co-production. Clarke, Letts and Pertwee were rapidly sounded out about a second season, and on Friday 27 May 1994, the last day of Pertwee's touring one man show, the star informed his audience that *Doctor Who* would be returning to radio. On Friday 29 July, Pertwee was contracted for '*Dr Who* – Series 2' to be recorded over six days in early November.

In fact, Letts was already at work on his new storyline, *The Ghosts of N-Space*, but as a novel for Virgin Books whom he anticipated would want the story for their *Missing Adventure* range. He was half-way through this when the new series was confirmed in June 1994, and from then on worked on the radio and prose versions simultaneously. It was hoped that the novel would be published in January 1995, simultaneous with the Radio 2 broadcast. Alongside the Doctor, Sarah and the Brigadier, Letts retained the character of Jeremy – who had been unpopular in his first story – as he wanted to develop the photographer and make him less wimpy. The new narrative was to be set between *Death to the Daleks* and *The Monster of Peladon*.

On Wednesday 10 August 1994, Letts was formally commissioned for six episodes of '*Dr Who* – Series 2', for which no transmission dates had been set. In his scripts, *Dr Who – The Ghosts of N-Space*, there were various continuity references back to *The Paradise of Death*. In the script for Episode One, there was extra dialogue of Jeremy not wanting to go out to the islands, and the Brigadier confusing Uncle Mario by using the phrase "Over the moon." When Max told Maggie that she was "an ignorant broad from Brooklyn," she agreed and added "Great boobs, though." References to Sarah recovering by drinking 'a lot of brandy in hot milk' were dropped. The monster seen by Jeremy and Mario was described as having 'arms about seven foot long, all covered with scales ... And a lion's claws ... And a beak like a vulture'. Originally Jeremy referred to a creature in N-Space "eating its own innards" while Sarah saw "a jellyfish with all the eyes." In Episode Two, when the Brigadier met Max Vilmio, he informed him that he was "a British Officer. What's more I happen to be

Just like old times! Elisabeth Sladen and Jon Pertwee step up to the mic ...



Stephen Thorne (Max) relaxes in the green room between recording sessions.

a representative of the United Nations. Even if I weren't involved personally, I should feel it my duty to oppose the threats of scum like you." Maximilian's incantation was "Ooteno ekiltea uoydna yeknoma ekilko oluoy" which was effectively "You look like a monkey and you eat like one too" in reverse. Originally, Paolo told the Doctor that Louisa "has her governess, Grinley, [who] is in Yorkshire visiting her parents"; a later reference from Louisa about Miss Grinley falling and twisting her ankle was also removed. Episode Three lost some of the opening scene with Louisa, the Doctor and Paolo discussing dinner, and the Brigadier complementing Sarah on her 1818 garb. There were also the first of numerous references where Jeremy compared himself to James Bond, nearly all of which were later removed. Episode Four had various extra lines of dialogue which were later dropped, notably nursery rhyme comments from Mario and some of Sarah's solo dialogue. In Episode Five, a lot of dialogue from Jeremy about shooting at a fairground was omitted along with some material from the Brigadier's group in the aftermath of the battle. Episode Six lost some technobabble between the Brigadier and the Doctor and some dialogue between Sarah and Jeremy in the library. Some of Sarah's more vivid descriptions of N-Space's horrors ("that woman being torn in half") were dropped, as was a long discussion between Jeremy and the Brigadier about the Greek myth of Cadmus.

The scripts also included some stronger language than the television series such as 'cowshit' and 'bastard'. Likewise, the script for Episode Two had more protests from Jeremy that he wasn't "a wimp. Or a wally. Or a ... I can't think of anything else beginning with a W ..." Clarke felt that these were more demanding scripts than *The Paradise of Death* and again Letts was present at recordings to make amendments.

Letts suggested Stephen Thorne as Max Vilmio, recalling his performances in *The Dæmons* and *The Three Doctors*. Harry Towb, playing Uncle Mario, had appeared in *Terror of the Autons* and *The Seeds of Death*, and had worked with Clarke before. Sandra Dickinson was an American actress who had been married to Peter Davison, and Jim Sweeney was a comedian impressionist who appeared on *The Masterson Inheritance*. Deborah Berlin and other cast members came from the Radio Drama Company.

All six episodes were recorded at Studio 6 Maida Vale between 10am and 7pm, starting with Episode One on Sunday 6 November 1994. Recording was in sequence, with lots of extra live sound effects assembled by the same team as on *The Paradise of Death*, with Whitehall creating the monster noises. Several of the cast found the script quite confusing.

Episode Two was taped on Monday 7 and Episode Three on Wednesday 9. For Episode Four, recorded on Thursday 10, studio manager Colin Guthrie played the guitar for Jonathan Keeble's performance of Roy Turk and Lou Handman's *Are You Lonesome Tonight*. For the scenes of Jeremy and Maggie trapped on the drifting boat, Guthrie created a 'boat' from half an old wardrobe and a mattress for the actors to sit in, with Pearce splashing his hand in a bucket of water. Recording on Episode Five on Friday 11 over-ran by half an hour. The final recording – the only day on which all the cast could be available – was Sunday 13 November, with the serial completed by 8pm.

In October 1994, *The Ghosts of N-Space* was provisionally scheduled for broadcast from Tuesday 24 January 1995, but in December 1994 it was dropped back to February 1995 with a cassette version later in the year. However, the BBC was now in discussions with Steven Spielberg's company Amblin over a projected TV series and did not want any further *Doctor Who* broadcasts in the meantime. At the end of 1994, Radio 2 deferred the spring 1995 broadcast. *Doctor Who – The Ghosts of N Space* appeared as a Virgin *Missing Adventure* on Thursday 16 February, with a cover by Alister Pearson. The BBC embargo left Virgin no option but to publish in advance of transmission, which Clarke felt was a shame.

The recordings for *The Ghosts of N-Space* remained un-edited as Clarke pursued other projects, and by March 1995 it was clear that there would be no transmission for at least a year. In May 1995, the serial was provisionally scheduled to begin at 1.30pm on Saturday 9th March 1996. Shortly before Christmas, activity on the *Doctor Who* TV Movie caused Radio 2 to rapidly schedule the serial to begin on Saturday 20 January 1995. The programme was edited by Clarke and then given to Howell so that music could be composed for it. Unfortunately the composer was taken ill in December. Over six days, Howell wrote almost an hour of music, completing the score on Tuesday 9 January 1996. The opening announcements on the programme referred to it as *Doctor Who and the Ghosts of N Space*.

Episode One was previewed in the *Radio Times* by an item from Kate Lock with a publicity shot from *The Paradise of Death* while a colour shot of Pertwee from *Terror of the Autons* accompanied the listings. The following week's issue had Jon Pertwee selecting *My Choice* and commenting on how there was still a demand for *Doctor Who*. In the issue for the final episode, fan Andrew Evans asked for television repeats of the series in the letters column.

Because of time constraints, there were no additions to the cassette release of the serial on Monday 19 February, mid-way through broadcast; some covers were 'glow in the dark'. *Doctor Who and the Ghosts of N Space* was repeated on Radio 2 on Tuesdays from mid-December 1996. The first episode was promoted with a small feature called *Doctor on the Air* in the *Radio Times*, while a tie-in give-away accompanied the fourth episode. A triple CD of the serial appeared in June 2000 with a Max Ellis cover from the BBC Radio Collection; the story made its BBC7 début in January 2003.

> 'NONE OF US KNEW WHAT IT WAS ABOUT. WE DIDN'T UNDERSTAND IT!'
>
> **NICHOLAS COURTNEY** DWM 229

DOCTOR WHO AND THE GHOSTS OF N-SPACE

ORIGINAL TRANSMISSION

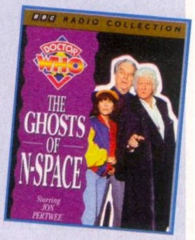
EPISODE	TRANSMITTED	TIME	DR'N
Episode One	20 January 1996	7.00pm-7.30pm	27'22"
Episode Two	27 January 1996	7.00pm-7.30pm	27'57"
Episode Three	3 February 1996	7.00pm-7.30pm	28'06"
Episode Four	10 February 1996	7.00pm-7.30pm	27'46"
Episode Five	17 February 1996	7.00pm-7.30pm	27'29"
Episode Six	24 February 1996	7.00pm-7.30pm	27'47"

Broadcast on Radio 2. Stereo. Actual start time 7.03pm after News Summary.

REPEAT TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Episode One	17 December 1996	8.30pm-9.00pm	27'22"
Episode Two	31 December 1996	8.30pm-9.00pm	27'57"
Episode Three	7 January 1997	8.30pm-9.00pm	28'06"
Episode Four	14 January 1997	8.30pm-9.00pm	27'46"
Episode Five	21 January 1997	8.30pm-9.00pm	27'29"
Episode Six	28 January 1997	8.30pm-9.00pm	27'47"

Broadcast on Radio 2. Stereo.



CAST **Jon Pertwee** *The Doctor*, **Elisabeth Sladen** *Sarah Jane Smith* and **Nicholas Courtney** *The Brigadier*, with **Richard Pearce** *Jeremy*, **Stephen Thorne** *Max*, **Sandra Dickinson** *Maggie* [1-5], **Harry Towb** *Mario*, **Deborah Berlin** *Louisa* [1-3,5-6]*. Other parts were played by **Jonathan Tafler** [1], **Don McCorkindale** [1], **David Holt** [1-2,4]**, **Paul Brooke** [2-3,5]*, **Jillie Meers** [2-3]*, **Gavin Muir** [2-4], **Joanne Sergeant** [2], **Peter Yapp** [2,5]***, **Jonathan Keeble** [3-5]***, **Jim Sweeney** [3-4].

* Not credited on Episode Three because this show carried the credits to Episode Four.

** Also credited on Episode Three but does not appear because the show carries the credits to Episode Four.

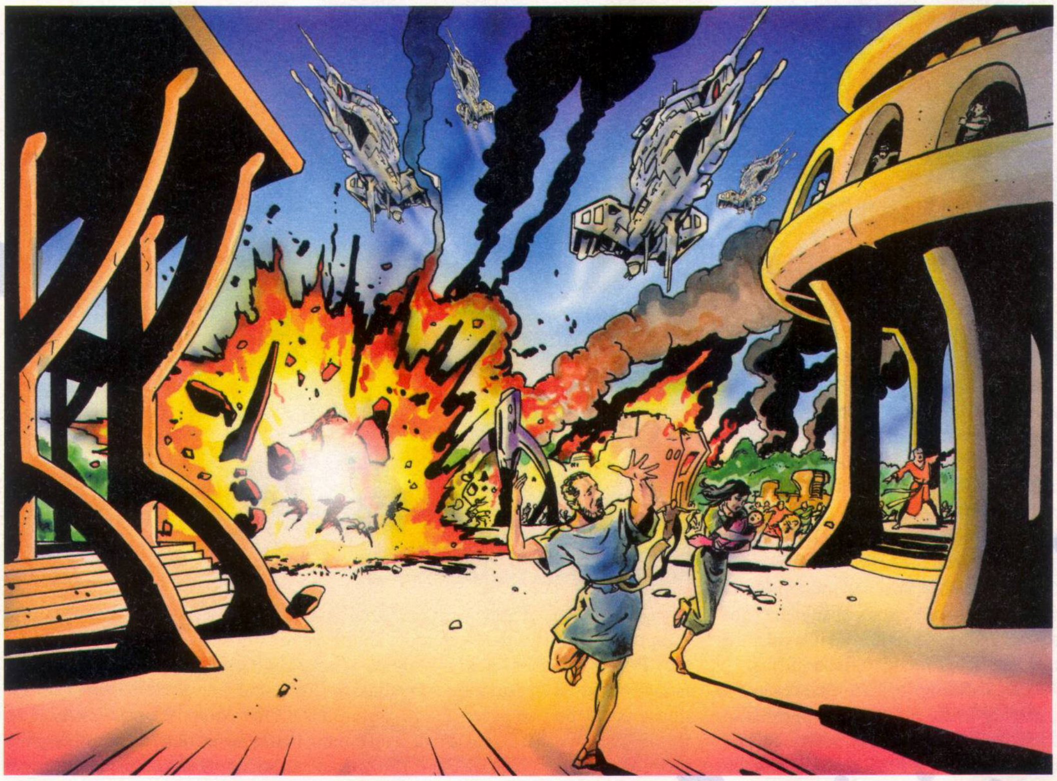
*** Also Episode One, uncredited.

**** Also Episode Six, uncredited.

UNCREDITED ROLES **Jonathan Tafler** *Pietro Clemenza* [1]; **Don McCorkindale** *Don Fabrizzio* [1]; **Harry Towb** *Bruno* [1]/*Thug 2* [6]; **David Holt** *Brother Nico* [1]/*Nicodemus* [2,4]; **Peter Yapp** *Male Voice* [1]/*Umberto* [2,5]; **Joanne Sergeant** *Maid* [2]; **Paul Brooke** *Paolo Verconti* [2-3,5]; **Gavin Muir** *Barone* [2-4]/*Man (on boat)* [3]; **Jillie Meers** *Baronessa* [2-3]/*Marcella* [3]; **Jonathan Keeble** *Roberto Orazio Menestrello* [3-6]/*Servant* [3]/*Knight* [4]/*Thug 2* [6]; **Jim Sweeney** *Sergio* [3]/*Guido il Menestrello* [3-4].

CREDITS *Written by* **Barry Letts**. *Incidental Music was by* **Peter Howell of the BBC Radiophonic Workshop**. *Technical Presentation was by* **John Whitehall, Alison Carter** and **Colin Guthrie**. *The production assistant was* **Dawn Ellis** [6]. *The producer was* **Phil Clarke**.

DEATH COMES TO TIME



EPISODE ONE

AT THE TEMPLE OF THE FOURTH

A narrator talks of a race of giants who destroyed when they tried to help, and so swore never to meddle again ... until death comes to time. The planet of Santiny is mercilessly attacked by General Tannis, Supreme Commander of the Defence Force of the Canisian Suns. On Santiny, the TARDIS arrives and the Doctor and his companion, young Antimony, lead the Santiny senators to the safety of a forest. Knowing there is more at stake than Santiny, the Doctor tells Senator Sala to begin a guerrilla war while he demobilises the Canisians. A burning bush summons the Doctor to Micen Island in the Great Nebula of Orion. Ace is a prisoner of Tannis' forces, but is released and taken away by a figure called Casmus who tells her parables as part of the teaching which she must learn. The Doctor and Antimony arrive at the ruined Temple of the Fourth where the Doctor meets the Minister of Chance and learns that two Time Lords have died on Earth. While the Doctor investigates the murders, the Minister will handle events on Santiny. Tannis hears about the Doctor's rescue of the senators and demands all information on "flying boxes", commenting "Even Time Lords die ..."

IN **PRODUCTION**

In early 1997, BBC Radio Light Entertainment producer Jon Rolph was interested in continuing the radio serials with a story for Radio 4. The project was discussed with Eric Saward, and Tom Baker also expressed interest in being involved. If the story went ahead, Saward was planning to develop a Cyberman story for the Fourth Doctor, most probably with Sarah remaining as the companion. However, Radio 4 was not interested in commissioning scripts.

During August 1999, Sylvester McCoy was performing some Samuel Beckett monologues in *Beckett in the Afternoon* at the Edinburgh Fringe. In the audience was Dan Freedman, an actor/writer/producer who was a good friend of Vince Henderson, the husband of Sophie Aldred; Aldred and Freedman had worked together on the SF Radio 4 sitcom *Routemasters*. Freedman had always enjoyed *Doctor Who* and in his 1998 Radio 4 comedy series *Dan and Nick: The Wildebeest Years* one sketch with Nick Romero had been a chicken spoof of the show entitled *Doctor Whoodledoo*. He was impressed with the intensity of McCoy's performance and thought how the actor's talent for a dark narrative could be imaginatively exploited on radio. Meeting up with Aldred and McCoy, Freedman discussed his ideas and found both actors keen to be involved.

Freedman's notion was of a large scale adventure which heavily involved the Time Lords. Going to the Head of Light Entertainment, Freedman was told that he could produce a *Doctor Who* radio pilot – although nobody was sure if the rights were available or still tied up with Universal. The producer wanted to avoid the camp element he had seen in the later TV episodes and promised something big at the end of the story. He wanted to make more of the Time Lords and their history, without contradicting established mythology.

Dr Who and the End of Time – with producers Dan Freedman and Dave Sharp (a former studio manager and member of the BBC Radiophonic Workshop) – was a three-page proposal. "This is not and cannot simply be a radio continuation of the TV series," stated the document, noting that the television series lost some of its credibility as its audience grew more sophisticated. The Doctor would be redefined for the current climate and the serial aimed to treat a fantastic narrative realistically. The story of the Tardis and the 'Timelords' was to be broadened out into something more religious and apocalyptic, with the Time Lords running the risk of being corrupted by their own power. The Doctor was now older and weary – meaning that the audience would be uncertain if he would triumph; he would also now be a legendary figure who could be killed off and return. One example of plot in the document had the Doctor rescuing Ace from the bottom of the Well of Souls, an active volcano on the quarantined planet of Alpha Canis which has been laid to waste by chemical warfare. Spirits and demons attack Ace by invading her mind and she and the Doctor have to escape up a spiral path to the top of the volcano. "Do that on telly!"

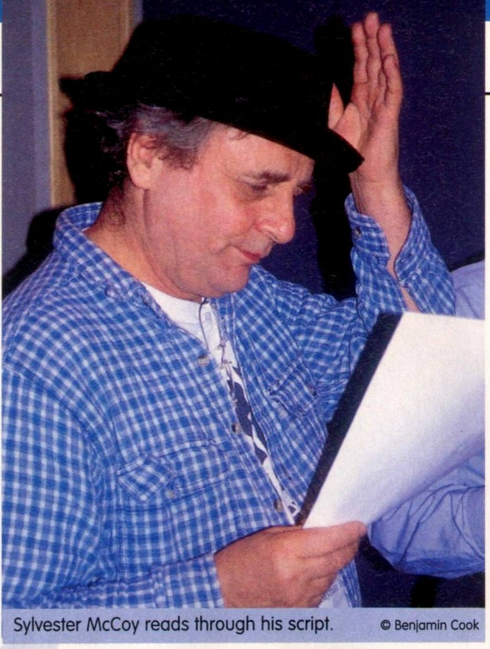
There were a number of rights problems, complicated by the fact that no single department was sure who owned the characters, while the BBC kept referring Freedman back to Universal in America. The rights situation meant that a radio serial could be broadcast prior to an impending film project. Between them, Freedman and Sharp had all the technical know-how to produce the show. With the full knowledge of Radio 4, Freedman decided to write the serial under the pen-name of 'Colin Meek', supposedly a comedy writer recommended by McCoy. A fake biography was assembled for 'Meek', saying that he was born in Hackney but now lived in New Zealand, writing on projects like *The Boy with Jets* and *Space Asylum*.

The proposal was submitted to James Boyle, the Head of Radio 4. A formal commission for the pilot was given to Freedman on Tuesday 18 January 2000 and it was announced shortly afterwards for a likely broadcast in 2001. From both his (and Meek's) background in humour, Freedman was keen to stress that he was not doing a comedy but wanted to emphasise the darker side of the Doctor's character and also make it distinctly different in tone to the 1996 TV Movie.

The pilot script was written very quickly, with the Doctor being made older and more brutal. Soon joining the project was Nev Fountain, a Radio LE writer on series such as *Dead Ringers*, who was a *Doctor Who* devotee and had noticed the *Doctor Who* sign on the door of Freedman's office. Joining the team as script editor, Fountain was unaware that Freedman was Meek and did all his communication with the 'writer' via Freedman. Fountain was impressed by the darker concept of Meek's story, but felt elements needed changing. In the original script, Ace said only one word – "Ace!" – and so material with her and Casmus was shifted back from the proposed second episode. There was also material with the spaceship in which Ace was escaping from Santiny being captured by Tannis, and the Minister's assistant wandering off on the planet Alnilam. Much of the Doctor's dialogue was expanded, and the script originally ended with the Doctor and Antimony heading for a planet which the young man calls Soil, but which the Doctor corrects to "Earth".

By April, actor Stephen Fry – who had known McCoy for years – was confirmed as one of the stars, as had Kevin Eldon, who was known for comedy shows such as *Big Train*. Freedman and 'Meek' hoped for a 13-part series, but knew that no broadcast dates could be set until the series was commissioned. Recording on the pilot was set for October, although sequences with Fry, Eldon and Leonard Fenton were recorded in Studio B9 at Broadcasting House on Friday 7 July; this included the Doctor's dream, the meeting with the Minister and material with Ace and Casmus. Fountain felt that a new prologue foreshadowing the Temple of the Fourth was needed, and 'Meek' wrote this additional speech for Casmus.

It was originally planned that Romero would be the Captain, with Moray Treadwell as General Tannis, and Johnny Candon as a soldier. Fountain brought Jon Culshaw on board; another *Doctor Who* devotee who regularly impersonated Tom Baker's Doctor on *Dead Ringers*; Culshaw was originally to have played Admiral Mettna. Late additions to the cast were comedy actor John Sessions (who had auditioned as the Doctor for the 1996 TV Movie and worked with Freedman on a version of Dante's *Inferno*) and Jacqueline Pearce who had played Chessene in *The Two Doctors*. By May there had been a change in personnel at Radio 4, and the original commissioning editor had moved on. Nevertheless, it was still hoped that if the pilot proved successful, the series would be recorded in October 2000 to broadcast in early 2001 with a simultaneous release on CD from BBC Audiobooks.


Sylvester McCoy reads through his script. © Benjamin Cook

On Friday 16 June, Freedman allowed fans to get involved by asking for sound effects on DAT tapes for people drowning, prisoners in a confined jail, ship-to-ship radio communications, and dialogue from fighter pilots; some of these would then be used on the pilot if submitted by Saturday 15 July. On Thursday 29 June, McCoy, Aldred, Freedman, Fountain and Eldon met to discuss the pilot with fans on a BBCi chatroom. The dark side of the Doctor's nature and the journey in store for Ace were emphasised, along with the announcement of a new version of the theme.

By mid-September, pop star David Bowie had declined a part in the pilot because of the birth of his daughter in August. The rest of the pilot was recorded on Wednesday 2 and Thursday 3 at Soundhouse Studios in Shepherd's Bush, with Pearce and Sessions working on the first day, and Aldred on the final day.

On Thursday 19 October, a proposal for the full six-part serial was submitted to Radio 4, suggesting a weekday 11pm slot for delivery by Monday 4 June 2001. Post-production was completed in December 2000. In January 2001, Freedman was informed that the pilot was rejected; Radio 4 had felt that "the sound effects got in the way of the story" and did not feel it would attract a younger audience. Freedman was deeply upset, condemning the decision in the press. He still hoped to find a home for the serial either on Radio 1, 2 or 3 or via BBC Worldwide or BBC Online.

On Saturday 10 June 2001, it was announced that the pilot would be webcast by BBCi in association with Fictionlab, BBC Online's commissioning department, on Friday 13 July 2001. On Friday 15 June, a two-minute trailer introduced by McCoy was made available, including the new theme and elements of the pre-credit sequence. Artist Lee Sullivan was commissioned to produce artwork to accompany the webcast. A short trailer appeared on BBC2 from Monday 9 July using the McCoy title sequence. McCoy and a Dalek – played by Freedman – promoted the webcast in an interview with John Humphrys on the *Today* programme on Radio 4 on Thursday 12 July, and on the day of issue McCoy and a Dalek appeared on BBC *Breakfast Time*.

At noon on Friday 13 July, the pilot was available as five RealMedia files: Prelude: *The Fall of the Santine Republic*, Part One: *Rescue*, Part Two: *Myth*, Part Three: *At the Temple of the Fourth* and Part Four: *Golcrum*. An online poll asked listeners if they wanted to hear the conclusion; 10,000 replies in two days indicated a 99% positive response.

On Thursday 30 August 2001, BBCi announced that the rest of the six-part serial had been commissioned for webcast only (and thus beyond the remit of this article). By December 2001, Freedman had also submitted a proposal to Alan Yentob, Director of Drama and Entertainment, to relaunch *Doctor Who* on television. The remainder of the serial was recorded in early 2002 at Soundhouse Studios by Fictionlab, and débuted online on Thursday 14 February 2002. The serial was re-edited for CD by Tuesday 1 October 2002 and issued later that month. This included a revised pilot which ran to 29'14" with a longer sequence of the Minister of Change and a post-credit sequence of Doctor and Antimony on their way to Earth. An enhanced CD release was published in June 2004.

DEATH COMES TO TIME

CAST Sylvester McCoy *The Doctor* with **Sophie Aldred** *Ace*, **Jon Culshaw** *The Guard/Senator Hawk*, **Kevin Eldon** *Antimony*, **David Evans** *Pilot*, **Leonard Fenton** *Casmus*, **Stephen Fry** *The Minister of Chance*, **Richard Garrarty*** *Senator/Soldier/Civilian*, **Britta Gartner** *Senator Sala*, **Benjamin Langley*** *Fighter Pilot*, **Jacqueline Pearce** *Admiral Mettna*, **John Sessions** *General Tannis*, **Huw Thomas** *The President of Santiny*, **Moray Treadwell** *The Captain*.
* Credited with specific roles on original pilot only. Later credited with 'other parts'.

CREDITS *Written by* **Colin Meek** [pen-name for **Dan Freedman**]. *The Music was by* **Nick Romero**. *The script editor was* **Nev Fountain**. *Sound was by* **Jon Taylor**. *Technical Presentation by* **Wilfredo Acosta and Alick Hale-Munro**. *The Producer was* **Dan Freedman**.

WEBCAST

EPISODE	WEBCAST	TIME	DR'N
Episode One: At the Temple of the Fourth	13 July 2001	12.00	27'22"

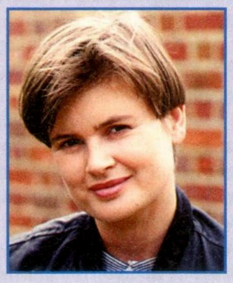
THE WIRE **REGENERATIONS**

A play involving *Doctor Who* and fandom was broadcast by Radio 3 in late 2001. This was *Regenerations* by Daragh Carville. Born in Armagh in 1969, Carville had written for *Doctor Who* fanzines such as *Kinda* in the 1980s and then become a playwright. His first play had been performed in 1996 and his accolades included the Meyer-Whitworth Prize in 1998. In 2000, he was approached to write a piece for the second season of *The Wire*, a strand of ten new plays on Radio 3.

Carville's play, *Regenerations*, was about five old friends getting together at a twentieth anniversary convention for the Belfast *Doctor Who* Appreciation Local Group being held at a hotel during a riot in the marching season; there they examined their relationships and priorities in life. The setting was inspired by Carville's memories of seeing *Star Trek* fans attending a monthly meeting at a Belfast hotel called Renshaws across the road from his student digs on University Road. The setting formed the backdrop for a gay love story which looked at growing up, and what elements of the past people took with them – as well as the mixture of reality and illusion.

The final draft of the script was completed on Wednesday 12 September 2001. Sound effects were pre-recorded on Saturday 22 September. Recording began at 11.45am the following day and ran through to 7.45pm at Studio 3, Broadcasting House, Belfast. The play was then completed on Monday 24 September between 9.30am and 6pm, with Tom Baker and Sophie Aldred performing their material – as themselves – over land-line between 10am and noon in Studio B12 at Broadcasting House in London. Aldred objected to one line in which she dealt with a heckler; the script had her retort "I think, judging by the tone of your question, mate, the only sad, tragic person around here is you?"

Dubbing took place from Tuesday 25 to Thursday 27 September. The finished programme used Peter Howell's arrangement of the theme along with tracks like *Omega Field Force* and *March of the Cybermen* from the CD *Doctor Who: Earthshock*, and also extracts from *An Unearthly Child*, *The Moonbase* Episode 2, *The Ark in Space* Part One and *Ghost Light* Part One. The play was originally to have been included on the CD release *Doctor Who at the BBC* in September 2003, but was dropped due to its adult nature.



CAST Michael Colgan *Brian*, **Miche Doherty** *Martin*, **Tim Loane** *Tony*, **Richard Dormer** *Neil**, **Justine Mitchell** *Rachel*, **Thomas Lappin** *Ciaran*, **Alan McKee** *The Policeman/Barman* with special guest appearances from **Tom Baker** and **Sophie Aldred**. * Also plays *Reporter*, uncredited.

CREDITS *Written by* **Daragh Carville**. *Directed in Belfast by* **Gemma McMullan**. *Series Editor for The Wire* **Kate Roland**.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Regenerations	1 December 2001	9.50pm-10.45pm	53'06"

Broadcast on Radio 3

REPEAT TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Regenerations	7 September 2003	10.00pm-10.55pm	53'06"

Broadcast on Radio 3

As an indulgent Christmas treat in this, the final issue of the old-style **DWM**, we throw all reverence to the wind and unashamedly celebrate the bits of **Doctor Who** that, frankly, aren't much cop at all – but that doesn't stop us loving them dearly! Come join arch curmudgeon **Gareth Roberts** as he 'bah humbug's the classy bits of The Children's Own Programme Which Adults Adore, and dives straight for its funny, silly, messy, awful, hilarious underbelly ...

STRANGE LOVE

OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE EMBARRASSING AND/OR RUBBISH BITS OF DOCTOR WHO!

Right at the start of this article, let me digress ...

I grew up on and with Abba. I was five in 1974 when they won The Eurovision Song Contest, 13 in 1982 when their last new material appeared. I bought each new release on the day it reached the record shops, even the singles where both A- and B-sides had appeared already on an album. To my pre-pubescent self Abba were the very acme of adulthood and sophistication; I looked up to them, imagined myself in the future going through the painful and pleasurable emotions and sensations described in *Name of the Game* or *Voulez Vous*. I knew – and I still know, without having to think – all the lyrics to all the songs; even now I could burst into *What About Livingstone?* at the drop of Agnetha's bejewelled skullcap. I knew some adults found Abba funny or ridiculous but I didn't understand why; the joke, even when spelt out by the *Not The 9 O'Clock News* team in their 'Soopa Doopa' sketch, felt a little beyond me. I couldn't grasp why people would choose to mock such perfect, immaculate pop songs.

Then, one day, just before the end, I *noticed*. Abba were funny. They looked clumsy. Their lyrics were painful Scandinavian phrase-book attempts at American jive-talk, complete with howlers like 'My mother said / I know you've been out again with Fred' or 'Since many years I haven't seen a rifle in your hand'. As I became aware of other groups, of the whole vast swathe of 'authentic' pop music, I realised what I'd thought was sexy and grown-up was gauche and corny.

And the purpose of this digression in the pages of **DWM**? Because much the same thing happened to me regarding *Doctor Who*.

As a child with the 7" of *Take A Chance On Me* in one hand and *The Second Doctor Who Monster Book* in the other, I had no doubts that *Doctor Who* was a serious drama series, where incredible science fiction ideas met with an unlimited format and every actor gave a stellar performance of Shakespearean dialogue. I honestly couldn't tell much difference between the BBC's productions of *King Lear* and *The Brain of Morbius* – although the latter seemed pacier and more relevant. As with Abba, I knew some adults thought *Doctor Who* was hilariously bad – my Dad hooted derisively through *The Talons of Weng-Chiang* – and I was deeply confused by the quoted blurb on the back cover of the Target book of *The Invasion of Time*, praising Terrance Dicks for capturing the TV series' 'blend of hectic menace and humorous self-mockery'. The NME's review of *The Creature from the Pit* in 1979 was even more confusing: "We know that the props and special effects will be cheap and nasty, but we know that the show's creators know that too – and they know that we know." Well *I* didn't.

And then, suddenly and terribly, I did.

There must be a point in the life of every fan – at least those who saw the original series on its original transmissions – when a pang of adolescent embarrassment hits you in the gullet for the first time while watching *Doctor Who*. (Of course, some *Who* fans are forever utterly impervious to shame, frightening horses with their flashbulbs in the middle of Glamorgan in the middle of the night.) Mine, I think, was in the first ten minutes of *Full Circle*. All was going well, and then as the Outlers make off from the banks of Lake Alzarius with their stolen riverfruits, incidental music composer Paddy Kingsland launches into what can only be described as a full-on Atomic Rooster prog/heavy soul bass freakout that might have just passed muster as rather dated in an episode of *The New Avengers in Canada* back in 1976. My Dad and my brother burst into their customary hysterics, and for the first time I did too. "Oh my god," cackled my brother, "they're trying to make *Doctor Who* funky!" From that moment on I was doomed. The Starliner model was a purple-painted eggbox. The death of Varsh, struggling manfully to hit his mark, like Miss Berta in *Acorn Antiques*, so that a Marshman can rather feebly claw him to an amazingly bloodless death, was not moving but hysterical. The marsh spiders were wind-up toys like you got in the pound shop. The expulsion of the Marshmen with the oxygen cylinders really was, as my Dad's pre-DVD era running commentary opined, "like chucking-out time at the White Swan." And Adric was just shocking on every single level.

I HAD NO DOUBT AT ALL THAT THIS WAS A SERIOUS DRAMA SERIES WHERE EVERY ACTOR GAVE A STELLAR PERFORMANCE...

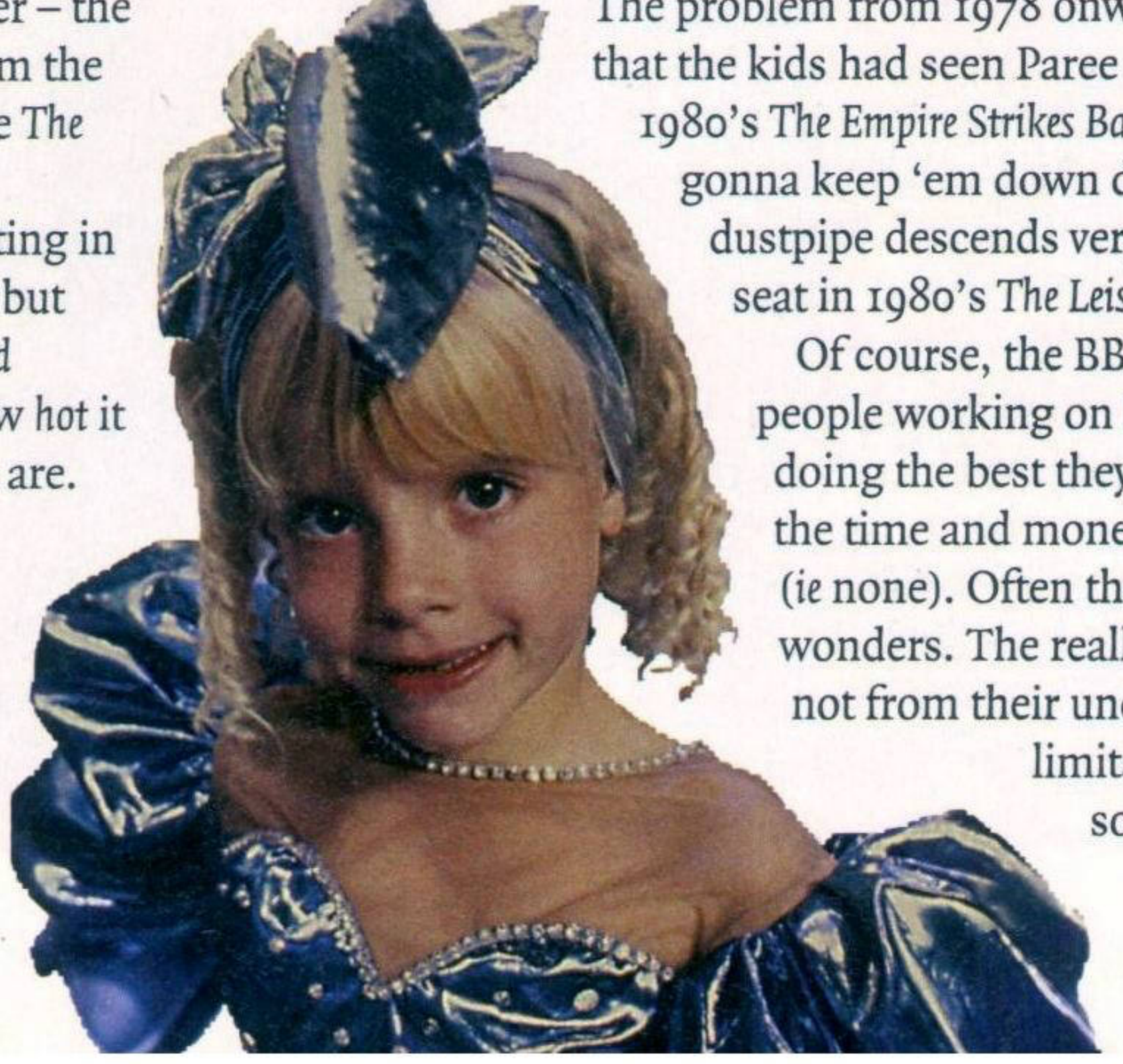
That's when I started wondering – had *Doctor Who*, like Abba, always been like this, only I hadn't seen it? Had the Pyramid of Sutekh also been made of cardboard? Had the Ark in Space been a lot of wobbly flats not a gleaming space station? (As it turned out when the videos were released, yes and no.) I showed no inclination to discard either Abba or *Doctor Who*, but I kept quiet about my enthusiasm because now I knew they were both rather silly. I liked them because they were 'bad' – and I joined in the mocking dancing to *Does Your Mother Know?* and the mocking schoolyard dissection of *The Visitation*.

Ever since, *Doctor Who* became something I still loved, but now – or so I thought, so I claimed to others and more importantly to myself – because the limitations, the corn, were what *made* them enjoyable.

I honestly do think *Doctor Who* is the best thing ever, mind you, and there's something – sorry – indefinable and magic about it. There are many, many corking stories, a lot of fantastic writing and some unbeatable moments of shock and suspense. But the odd thing is ... that's never what we, as fans, really want to watch or talk about. It's good, it's solid and it's worthy, so why would I ever want to watch *The Masque of Mandragora* ever again? Especially when *Terror of the Vervoids* (with its tinny music, cheap sets, horrid performances and dialogue like "If you've finished with my tracksuit!") or *Dragonfire* (in which the customers of a space shopping centre are massacred, all except one woman who has apparently been in the toilet during the bloodbath, and emerges blithely looking for her daughter – the only other survivor) beckon from the video shelf? You see, it won't be *The Ark in Space*'s "Homo sapiens!" speech you'll hear fanboys quoting in a convention bar at last orders, but rather *Silver Nemesis: The Extended Edition*'s "Have you any idea how *hot* it will be?" That's just the way we are.

But I think things could be shifting. Think of all those nice well-spoken children dressed as Hermione waiting outside Waterstone's when a new *Harry Potter* book comes out (the only time we ever see nice kids on telly nowadays). Think of how adults can admit, more or less without guilt or shame, that they were gripped by such initially naff elements of *Potter* like the Mirror of Erised or the Knight Bus. We're the only culture in the world – ever – to equate fantasy fiction with childhood and adolescence; as something one grows out of. But we never really question that. Perhaps, just perhaps, that's starting to change. Perhaps the pendulum could swing back to the days when you could sit down for a weekend's viewing in October 1967 and circle your *Radio* and *TV Times* to catch *The Prisoner*, *The Avengers*, *Captain Scarlet* and *Doctor Who*. And perhaps the new series of *Doctor Who* could be a catalyst for that ...

Before any of this happens, and before articles like this one hopefully disappear forever from **DWM** and back into fanzines where they damn well belong, I think it's high time we took a look back at those things that have kept us amused over the years – the wonderful, thrilling rubbishness that is part of the eternal magic of *Doctor Who*.



UNSPECIAL EFFECTS

WHEN YOU THINK ABOUT IT, SPECIAL EFFECTS are a very odd thing. When you sit down to watch a TV show or movie that has great effects in it, what actually is your mental process? I bet you it's almost never 'Wow, I believe that actually happened!' and in fact it's much more likely to be 'Well I never! They must have spent an awful lot of time and money cooking *that* up'. Watching unlikely objects getting blown to bits in ever more impressive fashion has never seemed a worthwhile pastime to me, but there appears to be a general consensus that it's, like, a really good thing. Special effects are the bling of media science fiction. They show other people how much cash you've got. I say if you get off on that, why not just hang round the restaurant at Harvey Nicks?

It strikes me that everybody slowly got over-excited about special effects through the 1960s and 70s. If you read reviews and opinions of *Doctor Who* in the early days they never seem to merit mention; nobody in 1965 seems to have got really upset or amused by the Zarbi. Of course, as it's been noted time and again, it was *Star Wars* that dunnit. After all, nobody could accuse *2001: A Space Odyssey* of being exciting. The problem from 1978 onwards was that now that the kids had seen Paree (X-wing dogfights in 1980's *The Empire Strikes Back*), how were you gonna keep 'em down down on the farm (a dustpipe descends very slowly onto a toilet seat in 1980's *The Leisure Hive*)?

Of course, the BBC special effects people working on *Doctor Who* were doing the best they possibly could with the time and money they had available (*ie* none). Often they worked little wonders. The really funny stuff comes not from their understandable limitations but when somebody, or a group

The new Doctor covers himself in question marks while Kate O'Mara pretends to be Bonnie Langford. Could anything as wonderful as **Time and the Rani** be made today?

of somebodies who *should know better* make a particularly bad decision before it even gets into the hands of visual effects.

At the age of 14, I could have guessed that *Doctor Who* could never realise a rampaging sea monster on its then-tiny budget. *Anybody* could have guessed. If my old Mum, whose reaction to *Doctor Who* was always to tut and then go and defrost some more Bejam's value éclairs, had followed a career in television production, she would have struck the Myrka out of Johnny Byrne's storyline for *Warriors of the Deep* the moment it hit her desk. Somehow the thought that it would inevitably be a) too difficult to do, and b) look rubbish, never occurred to the two people in the world who really needed to have it – the producer and script editor of *Doctor Who*. All I can say is – how marvellous! The sight of Dobbin from *Rentaghost* covered in wet green paint stomping down corridors is a treasured memory. But they don't stop there – oh no. They simply *must* get full value out of it. So then it knocks over (or rather gently nudges) a door made of the softest settee stuffing. And then Ingrid Pitt comes round a corner and kicks it – as you would.

In a recent interview, 1970s producer Philip Hinchcliffe said that the starting point for all his *Doctor Who* stories was "Can we actually do this?" There is a general air of caution about most, if by no means all, 1960s and 70s stories (particular kudos to Innes Lloyd), excepting obvious howlers like That Rat and the Mandrels, which could reasonably have gone either way. But we must be thankful that this blindingly obvious proviso never really seemed to spark during the 1980s. "Yes, we can do Concorde crash-landing on a barren prehistoric landscape, no sweat! A huge fire-breathing dragon on an ice planet? Piece of cake! A giant snake in a dense tropical forest? TC3's free that day, I think, after *Saturday Superstore* have cleared out ..."

SOCIAL RELEVANCE

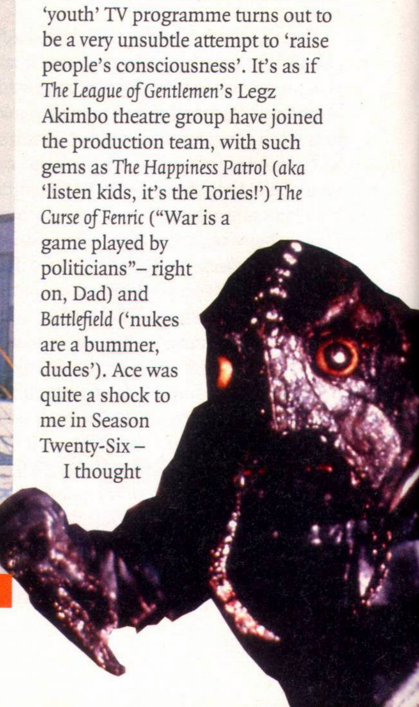
ONE OF SYDNEY NEWMAN'S MANY CRITICISMS of mid-1980s *Doctor Who* when he tried unsuccessfully to take the series back again, was that *The Trial of a Time Lord* had "zero social relevance". Perhaps we should be thankful for this – because the results of *Doctor Who* having a 'message', either left or right, are usually a very amusing and unsubtle disaster.

My all-time 'behind the sofa' moment in *Doctor Who* isn't a Dalek emerging from the Thames, or a giant maggot bursting out of an egg and creeping up on Jo, and it isn't even the shocking revelation that Kalid was the Master all along. It's in Part One of *Ghost Light*, where Ace reveals of her friend Manisha's flat that "white kids firebombed it". I don't think there was a sofa in the world big enough for me to hide behind when she said that. Because in the middle of this typically hyperactive, incomprehensible, silly, noisy *Doctor Who* story, they were trying to be relevant, to 'get down wiv ver kidz' with the 'message' that 'Hey, racism is wrong'. Well slap me down with a feather, I'd never thought of that.A year earlier we had the – slightly more subtle – 'No Coloureds' window sign in *Remembrance of the Daleks*. Did they think we'd not noticed?

Most impressive. But how are they going to get it back to prehisoric Earth?

Doctor Who doing 'issues' – usually not a good idea. *The Sun Makers* and *City of Death* and *The Chimes of Midnight* have 'messages', but it's up to us to work them out; I expect the new series will be the same. The trouble is that when the old series tries to make a bold 'statement' there are two big things working against it. The first is that somebody's hand has just turned green or somebody is about to walk through a sliding door and say 'Take the girl to the reconstitution chamber' or something, making issues a little too hard to take seriously. The second and most important reason is that the messages in *Doctor Who* stories are nearly always things everybody thinks anyway. *The Mutants* was designed as an anti-colonialist, anti-imperialist story; how inflammatory that must have been for the millions of imperialists in the audience! If they'd shown it in 1860 it might have been fairly shocking. Still, the Pertwee era aside, *Doctor Who* had had a fairly clean scorecard on this front. Until the last two seasons ...

Seasons Twenty-Five and Twenty-Six feel a bit like another *Not The 9 O'Clock News* sketch, the one where a 'youth' TV programme turns out to be a very unsubtle attempt to 'raise people's consciousness'. It's as if *The League of Gentlemen*'s Legz Akimbo theatre group have joined the production team, with such gems as *The Happiness Patrol* (*aka* 'listen kids, it's the Tories!') *The Curse of Fenric* ("War is a game played by politicians"– right on, Dad) and *Battlefield* ('nukes are a bummer, dudes'). Ace was quite a shock to me in Season Twenty-Six – I thought



Everyone's favourite pantomime sea monster – the Myrka!

she was a misfit posh girl who hadn't got 'street' quite right. How wrong I was to credit the makers of *Doctor Who* with such subtlety. She's *meant* to be tough, with a social worker and a nasty mum. Eek. You might say 'it's for kids' – well, I was one once, as I imagine you were, and I used to cringe whenever something like this happened on TV.

Doctor Who had always reflected the liberal middle-class prejudices of its audience – *eg* the British army is always stupid, but the UN is all right (in reality UNIT would just wait for the Axons or whatnot to kill everyone and then issue a statement expressing their grave concern) – but this was the first time it had been done in such an obvious and unnecessarily on-the-nose way. You're always waiting for the bottom-clenching moment in the final episode when the Doctor steps forward and tells us the point of the story like he was Captain Kirk. It makes *The Sea Devils* (in which the Doctor acts like a total berk and nearly gets everybody killed, but we're supposed to think 'da po-li-tic-ian, man' is the bad guy) look subtle.

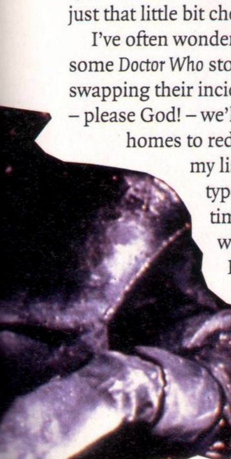
I can work it out for myself, Andrew!

(And before anybody that actually made it to the end of my book *Tragedy Day* has a chortle, let me tell you that I have personally erased it from the time stream. Not only does it no longer exist, it is as if it *never existed*.)

INCIDENTAL MUSIC

THE DECISION TO USE SYNTHESIZERS EXCLUSIVELY in *Doctor Who*'s incidental music was a very odd one. Yes, late period Dudley Simpson had become a little predictable (though if you consider *City of Death* and the *Blake's 7* episode *Gold*, you might be surprised) but just when nearly every other SF film or TV series had gone symphonic, *Doctor Who* went the other way – synthetic. I think it made everything on screen look just that little bit cheaper. Wonderful!

I've often wondered if our whole perceptions of some *Doctor Who* stories would be changed totally by swapping their incidental scores. One happy day soon – please God! – we'll have the technology in our own homes to redub TV shows and films (first on my list will be adding a *Happy Days*-type laugh track to *Castrovalva*; every time Nyssa walks in, the crowd will whoop like she's the Fonz).



Perhaps *Time and the Rani* would be better appreciated if its score, which seems to be the instrumental B-side of Five Star's *System Addict*, was exchanged for the music from *The Sontaran Experiment*? What if Roger Limb's scores for *Terminus* and *The Caves of Androzani* were swapped round? The Doctor's heroic struggle to milk the Queen Bat might lose a little of its emotional impact if scored with the overfamiliar ascending scales of Season Twenty, *bippety-boppety-bippety*.

But it has to be said that *Mawdryn Undead*, despite the later desperate efforts of Keff McCulloch, walks away with the award for the funniest score in *Doctor Who*. There's the theft of the Brigadier's car by Turlough, which you could politely describe as jaunty or less politely describe as the theme music to *Potter's Picture Palace*. A lot of the scenes at Turlough's school are accompanied by a laid-back piece that sounds like a jingle for Saga Radio: 'Relax, you're almost dead'. Best of all is the moment in Part One where, for no readily apparent reason at all, the Doctor bursts out of the TARDIS, looking for all the world like his Suchard Easter Egg self (minus crotch-blast), and then races off coldly pursued by Tegan and Nyssa at a gentle canter, which comes complete with a hyperbolic electric guitar frenzy that suggests to the viewer that the entire universe is about to explode.

Other notable mentions – the 'Cleaning Machine' theme in *Paradise Towers*, which conjures up visions of some yuppies gently grooving in a wine bar; the stylophonic horror that is *Attack of the Cybermen*, which effortlessly destroys the director's attempts to make it look all gritty and Euston Films-y by calling *Words and Pictures* to mind; and of course the quite nice but incessant score of *Ghost Light*, which drowns out what little explanations there were. One feels a little more forgiving of the farts and bleeps of Seasons Eight and Nine, which sound remarkably like the work of contemporaneous German art-rockers Cluster (I bet that's their first mention in **DWM**), though even an old traditionalist like me winces at the thought of the dæmonic belch as PC Groom makes his attack on Miss Hawthorne. Actually that's no excuse at all. It's dreadful. I've just remembered Pigbin Josh ...

Another sub genre of funny scores is gratuitous use of the *Doctor Who* theme's 'oo-ee-ooo' refrain. When this was done very sparingly it really counted for something – the nods to the signature tune in *Evil of the Daleks*, *Logopolis* and *Planet of the Spiders* seem okay because they reflect big important things happening to the series. Among others, Keff McCulloch has several goes at appropriating it for less earth-shattering moments; his weepie version as Faroon cries over Sarn in *Time and the Rani* (are we really expected to care?) comes close, but his best is undoubtedly the rockabilly version going very loudly crazy in *Delta and the Bannermen* as the Doctor and Ray, er ... look into an empty field.

FLEXIBLE FORMAT

**ANOTHER THING TO CHERISH ABOUT *DOCTOR* ***Who* is its unique ability to tell different kinds of story. I don't mean that in the traditional sense, though that's partly true; rather that I can think of no other TV series, not even *EastEnders*, which can move up and down so instantaneously in terms of quality.

Most television series just happily jolly along on the same level forever. When you sit down to watch *Heartbeat* or *Cutting It* or even *All About Me* (and if you ever do sit down to watch *All About Me*, then I weep for you) you can be fairly sure that it'll be more or less similar to the previous episode and the next one. Just think how odd it would be if *Coronation Street* jumped from being like *The Caves of Androzani* in one episode to *The Twin Dilemma* the next. There is something quite wonderful about a series that can serve up *The Web Planet* – Isoptopes, the death of Nemini, a man in a

NO OTHER TV PROGRAMME CAN MOVE UP AND DOWN SO INSTANTANEOUSLY IN TERMS OF QUALITY – NOT EVEN SOAPS!

FPJ
500
YAMAHA
PEUGEOT
205 XS
D805 HMG

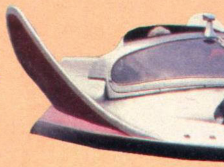
She's from a council estate, can ride a motorbike and hates her mum. Just like all the other kidz watching, no doubt.

JUST THINK...

Ten things that didn't fit into any of the other categories, but never fail to make me laugh. Just think about them. **Think** about them ...

THE LIGHT ON TOP OF THE TARDIS

Who took the decision to make it flash when the TARDIS takes off? Why does it flash? Why doesn't the Master's horsebox neigh?



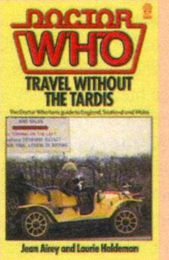
THE WHOMOBILE

Why?

THE DOCTOR WHO BUS

In 1986, JNT takes Colin Baker, Nicola Bryant and Janet Fielding on a tour of the USA in a caravan with the *Doctor Who* logo on the side. I like to think it got like John Waters' movie *Pink Flamingos* in there.

TRAVEL WITHOUT THE TARDIS



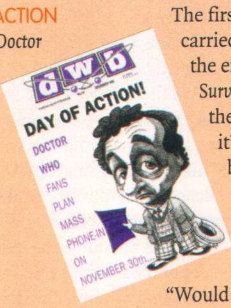
A Target book in which two American ladies with a very shaky grasp of geography and a very firm enthusiasm for water-repellent spray, tour *Doctor Who* filming locations. Best tip – to get to Leeds Castle of *Tara* fame, go to Leeds station and take a taxi. Well why not? It's only about three hundred and seventy miles away ...

ADRIC'S RECAP

In Part Two of *Logopolis*, the Doctor, already getting a bit sick of Tegan, tells Adric to explain the entire format of *Doctor Who*, and the story of *The Keeper of Traken* and *Logopolis* so far, to her. In the background we hear him say "Look, we ..." and 17 seconds later Tegan seems fully up to speed. So – what did Adric say?

THE DOCTOR WHO DAY OF ACTION

On November 23 1990 some *Doctor Who* fans tried to organise a coup to bring down the BBC by jamming its switchboards. Nobody did, except for someone who gave their name as 'Tegan Jovanka'.



COMPANIONS IN ORIGINAL FICTION

It's quite hard doing *Missing Adventures*. You're trying to put sketchily-designed characters from an old children's TV series into full length modern fantasy novels for a more mature audience. This is often amusing. So Dodo catches something nasty from the Marquis de Sade (before being gunned down during a conspiracy around the JFK assassination). Jo Grant stops a car and has a dump by the road. Sarah Jane notices that her periods have gone doolally since she stepped into the TARDIS. Peri got fiddled by her stepdad. What next? *Balamory: The Missing Adventures*, in which Josie Jump has a sex change performed by Tamba from *Tikkabilla*?

TIMEWYRM: GENESYS

The first *New Adventures* novel carried on seamlessly from the end the last TV story *Survival*. *Survival* includes the line "Bloomin' cats, it's the owners I blame," from a suburban lady to Doctor Who. *Timewyrm: Genesys* contains the line "Would you like me to pleasure you, my lady?" from a 13-year-old temple prostitute to her 14-year-old mistress. And a guest appearance from the Third Doctor, who says "reverse the polarity of the neutron flow."

DIMENSIONS IN TIME

In general, but especially Leela's outfit, her line "not before she cloned me though", Sylvester McCoy's overdubbed "It'll overload", and the *Radio Times* cover, where poor Sylv has been so over made-up he looks like the gayest Doctor Who we never had. Remember, *Dimensions in Time* made Noel Edmonds look embarrassed. That's an achievement.

THE LEEKLEY BIBLE

What if there had been an American series of *Doctor Who* based on the Leekley series 'bible'? We would now be on the eighth season of Harry van Gorkum's adventures, and female American fandom would be wearing sweatshirts with the series' irresistible catchprase 'Power up the crystals, Cardinal!' and buying car bumper stickers reading 'I BRAKE FOR CYBS!'

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plaid shirt holding a door open – and follow it right away with *The Crusade* – a character-driven drama with immaculate performances and dialogue that hints at incest, torture and sexual sadism. I'm so glad that *Doctor Who* has this unique ability to think its audience one week is about seven years old and the next week think its audience comprises beard-stroking men in their thirties with degrees in medicine, physics and a dozen other subjects. The jump from, for example, *Four to Doomsday* to *Kinda* is astonishing; one week we must have everything explained to us in slow ... and ... gratuitous ... de ... tail, the next week – nothing at all!

The revelation that the new production team had a meeting to discuss the overall tone of the series is a worry. I beg them to reconsider and stop being so professional and competent about this. It's surely an essential part of *Doctor Who* that at least one story every season, for good or ill, must be hugely wide of the mark of all the others ...

THE WONDER OF JNT

John Nathan-Turner: many things, but never boring ...

NOW YOU'VE PROBABLY NOTICED THAT I'VE been a little hard on 1980s *Doctor Who* in this feature. But let me say one thing – it is the era of *Doctor Who* that gives me the most pleasure, even though most of that pleasure, like so many pleasures in life, is bad and wrong.

John Nathan-Turner reminds me in some ways of Ed Wood, director of *Plan 9 From Outer Space*, *Glen or Glenda* and many others, and subject of Tim Burton's brilliant 1994 biopic. Like Ed Wood he was enthusiastic and passionate and really believed in his product; like Ed Wood people enjoyed it for reasons that had not occurred to him; like Ed Wood he proudly went on record as saying 'that's the one, the best, that's what they'll remember me for!' about what people regarded as his most shockingly off-kilter production – for *Plan 9* read *The Twin Dilemma*. His casting policy reminds me of another American director, John Waters – often he brings in people so misplaced that you can't help but relax and fall in love with them. When he produces a doozy of a story it often seems like a fluke – Graeme Harper just happens to be a genius in the way a lot of his other directorial finds ... er, weren't. He *resists* the employment of Robert Holmes and greets Pip and Jane Baker with glee in a BBC lift with the relieved cry of "Where have you *been*?" He gives writers briefs like 'Set it in Lanzarote, bring back the Master, write out Turlough, write in Peri, kill Kamelion'. He takes Colin Baker, a genial, relaxed, witty man, dresses him in a duvet cover and makes him play Doctor Who (at least initially) as completely the reverse. I think every other producer of *Doctor Who* brought into being at least one boring story; I can't think of one boring *episode* made by JNT. His mistakes are grand, glorious follies that bring back misty water-coloured memories. Wouldn't all our lives be diminished if there was no Lady Peinforte, no Vervoids, no Captain Stapley, no Ergon, no Dr Solow, no Pauline Fowler and Jon Pertwee, no "An extraterrestrial kidnap – it's what I've always feared" or no Joy Gammon Pattern Book in our world?

And JNT symbolises something else; a producer that errant, with such an instantly recognisable if often egregious style, could never get away with it today. Executives today check everything. The worst modern television isn't bad, it's just bland. I feel sorry for kids; there used to be so much funny-bad TV in my day. The last example I can recall was *A Year in Provence* back in 1993. Nowadays *Time and the Rani* could never be made; somebody would stop you. And that, I think, is a sad thing.

FANDOM

SOMEBODY ONCE DESCRIBED DOCTOR WHO fandom to me as "the best people you will ever meet, surrounded by the worst." Like any club or organisation that requires only interest to participate – see also political parties – it's going to be alternately wonderful and terrifying. And sometimes both. I think this is exacerbated by the fact that *Doctor Who* is such a varied body of work that there's not one bit everybody really likes or really hates. Even through the many, many weary hours of the *Star Trek* franchise there's something recognisable both in the series' pilot *The Cage* from 1964 to the latest interminable episode of *Enterprise*, which is probably about a potato or something.

But if you're really into *Arc of Infinity* (which it hurts my head even to think about) or *The Mark of the Rani* (aka some people in silly wigs playing *Doctor Who* in a wood one afternoon), we might not have a lot in common.

book of John. I feel the book of Tobit takes the whole thing much more seriously.'

The choicest gem of fan behaviour over the years was however in 1992, when a group of fans planned to sue the BBC for not making the series any more. If only this had reached court! In the unlikely event of their case succeeding, I would have rushed immediately to the Old Bailey with my own suit demanding the return of *Teddy Edward*, shamefully curtailed after only 13 episodes in 1973.

What did they think they were *doing*?

THE WONDERFUL THING ABOUT US FANS IS THAT WE'RE EMBARRASSED BY THE BITS OF THE SHOW THAT ARE LEAST EMBARRASSING!

The especially wonderful thing about a lot of *Doctor Who* fans is that we are embarrassed by bits of the series that are actually the least embarrassing bits, and vice versa. You can plonk almost anybody but a *Doctor Who* fan down in front of *The Androids of Tara* and they'll at least find it diverting; just try that with that 'classic' *The Keeper of Traken* (in which lots of over-serious people with shoulder pads blither on in the same sets about sanction programmes and source manipulators) and watch them calcify in the atmosphere of universal boredom. And of course there's the persistent grumblings from fans about Douglas Adams – probably the greatest genius that ever did, or ever will, work on *Doctor Who*; perhaps one of the greatest geniuses the world will ever know. It's as if Christians were saying 'Hmm, not keen on the

Of course, the reverse side of this is that elements within the BBC – and you can work out who I'm thinking of here – had allowed the views of fandom to influence the series; that is take into account the enthusiasm of at most 30,000 serious teenage boys – people like me who would *always* watch the series, even if it starred Timmy Mallett and was shown at two o'clock in the morning on BBC4 – over an audience of ten million normal people. Cue *Attack of the Cybermen*, *Doctor Who*'s last big chance on its original run. Nine million people tune in to watch a new Doctor battle the Cybermen ... and get a lengthy discussion about plot and continuity points from a story shown in 1966. Somehow George Peppard won that battle.

And there are still elements of fan madness at work. What about that recent letter to Michael Grade? From *Doctor Who* fans who are now Members of Parliament, and who obviously consider this a way of serving the needs of their constituents.

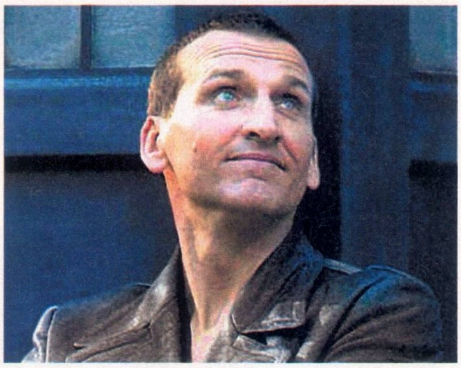
And imagine – next year, a ten-year-old will be so excited and enthralled by the new series of *Doctor Who* that they'll race down to HMV with their birthday vouchers to purchase a DVD of the series. And it'll be *The Claws of Axos*. God bless *Doctor Who* fandom!

I.M. FOREMAN,
76, TOTTER'S
LANE.

Expecting thrills and spills with the Cybermen? The Doctor and Peri instead re-visit some old continuity points ...

Bearded men with shoulder pads drone on about source manipulators in the classic **The Keeper of Traken**.

THE FUTURE...?



So there we have it. These have been a few of my favourite things, at this crucial moment in the history of *Doctor Who*. An essential part of why I love the series and how it's given me so much pleasure over the years. I like to think I've contributed to the madness; there are several moments of my *Doctor Who* work which are easily the dismal equal of anything mentioned above. I only hope they were as enjoyable.

And lately, something odd has been happening. Perhaps as me and my mates get older – and a lot of the things we like get even older – we're beginning to see through the crapness again, to return just a little to that more innocent age.

Abba really are brilliant.

One of the writers on the new series, who shall remain nameless, has suddenly realised, after many years of drunken claims to the contrary, that *Doctor Who* is as good as he used to think it was when he was a wee laddie. I recently rewatched *Mawdryn Undead* and thought there was actually something really clever going on in there, amidst the Pizza Hut heads, pancake-flat direction and warp ellipse differentials. Although I'm sorry to say I was part of a drinking game (every time somebody says 'Transmat', 'Nyssa', or 'Boy', you have to ... well, you can guess the rest). Perhaps we've all just got bad taste? I've never liked things that were supposed to be 'good for you' – roughage TV. I'd rather watch *The X Factor* or *Wife Swap* than *State of Play* or another costume drama or documentary. I knew a friend of mine was turning into a *Doctor Who* fan when he told me he'd started watching *Prime Suspect*, got bored, and stuck *The Invisible Enemy* on instead. I'm not making a big point here; these are things I just happen to prefer. You might prefer them too.

But maybe we've reached the end of bad.

Suddenly, perhaps for the first time ever, *Doctor Who* is a flagship series being made with serious money by people at the top, or getting to the top, of their professions. It has unambiguous public statements of support from BBC executives. For the first time since the solid Hinchcliffe era, *Doctor Who* is (I imagine) going to be unequivocally good. I keep thinking – how the hell did that happen, after so many years of very funny embarrassment, lack of vision and carelessness?

Doctor Who was never quite what I wanted it to be. I dreamed of it always being well written, and looking good, and not being embarrassing. I have a peculiar feeling that's going to happen, very soon.

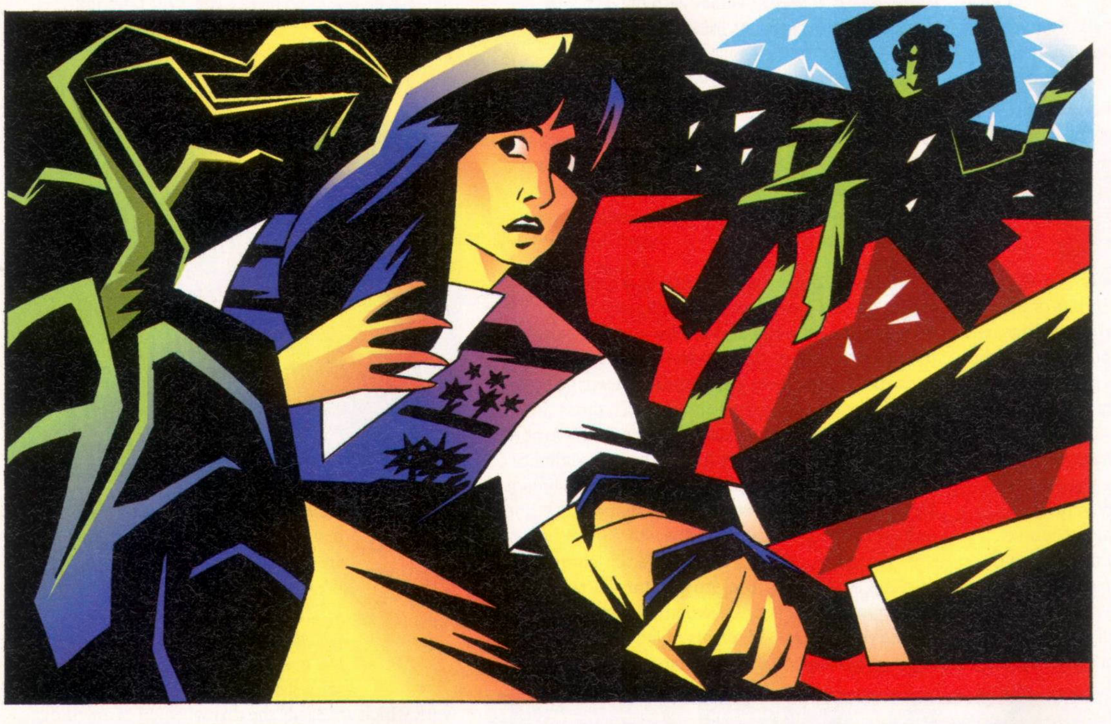
How very *odd* that's going to feel ... DWM

THE TIME TEAM

Compiled by
GARY GILLATT

Illustrations by
ADRIAN SALMON

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.



EPISODES 422 TO 427

In the frozen, snow-swept wastes of Antarctica, beardy scientists discover a large seed pod which has been preserved for 20,000 years in some loose polystyrene chippings – which just goes to show the importance of careful packaging. It's worth pointing out that while that is the first use of the word 'pod' in this Time Team, it won't be the last. Some *Doctor Who* stories are defined by a single word – for *The Seeds of Doom*, it's 'pod'. During the first three episodes someone says it, on average, once every 30 seconds.

"Geoffrey Burgon's back with his scary music," says a pleased Richard, noting the return of the composer who so delighted the Team with his score for *Terror of the Zygons*. "Where's my cushion? I want to hide!"

"A creepy, unidentified object discovered in an isolated spot," adds Jac. "Is there a more classic *Doctor Who* opening?"

"But it's very peculiar not to see the arrival of the TARDIS," replies Peter. "It's almost as if the Doctor's returned to his old job at UNIT."

Our hero can be found in the BBC Television Centre ... sorry, the office of one Richard Dunbar of the World Ecology Bureau, receiving a briefing on the discovery of said pod. The Doctor identifies the pod as alien, and immediately sets off for Antarctica.

"It feels weird and wrong to see Tom Baker's Doctor summoned by bureaucrats," comments Clay. "He seems too much of a force of nature to ever bother with such piffling things."

But Dunbar is no ordinary pen pusher. He's a vain traitor who will sell an alien pod to the highest bidder. In this case, that's Harrison Chase, millionaire and obsessive plant lover. Bent as a boomerang, Chase is so twisted he can only have made his fortune from fitting carpets on spiral staircases. He lives in a mansion-cum-greenhouse – having formed an orderly Kew, if you will.

"Nice house, nasty henchmen," says Peter. "Chase could be the baddie in a Bond movie."

"What a superb introduction," agrees Clay. "The leather gloves, the rant about Bonsai ... And Tony Beckley just takes the part and runs with it, doesn't he?"

Chase sends a scientist, Keeler, and thug Scorby to steal the pod. Scorby is played John 'Boycie' Challis from *Only Fools and Horses*, which provokes the necessary reaction from the Team.

"Marleeeene."

"It's a study of greed, this episode," says Clay. "The pod brings out everyone's selfish side. Moberley wants scientific acclaim, Dunbar wants cash, and it seems that Chase ironically has the most dignified motive of all – a genuine love for plant life. It's very interesting character stuff."

Back in Antarctica, reckless Moberley has warmed up the mysterious pod. It disgorges a rubbery tendril that fastens on to Moberley's colleague, Winlett, who then turns green and collapses. The Team must be enjoying the story, as they are very forgiving of this effect.

"The pod is like Mary Poppins' carpet bag," chuckles Richard. "There's no depth to it, but this huge beanstalk just keep coming out!"

"I could easily look daft," says Peter. "But Douglas Camfield's superb direction injects genuine horror into the scene."

At this point, we might hope to say goodbye to the word 'pod', and its charming rotational symmetry, but then the Doctor and Sarah turn up and find another of the blessed things. Soon after, Scorby and Keeler arrive with a flimsy cover story. The Doctor, who seems to be in a bitch of a mood, informs Moberley that drastic measures must be taken to save Winlett – who's slowly turning into broccoli.

"This is a stunning scene," says an impressed Richard. "There's been a really bleak nature to this episode, but the Doctor telling Moberley that he'll have to amputate Winlett's arm is just beautifully played, especially by Michael McStay. The helpless indecision that plays across his face is just superb."

"But why must they help themselves?" replies Peter. "Has the Doctor become a 'non-interfering' Time Lord all of a sudden? He could have issued a clearer warning about the pod in the first place, and he's more than capable of performing an amputation. All this faffing is putting the Earth in peril! Come on Doctor, get a saw and get that arm lopped off!"

The Doctor identifies the hybrid creature as a Krynoid, a parasite that could wipe out all animal life on Earth. By Part Two, it's up and about, and has strangled Moberley with some obscene vegetable matter. The monster flees the base, and the Doctor and friends hunt for it at the nearby generator plant.

"The location work on this is surprisingly effective," comments Richard. "It's done in a sandpit, but shot at night with a bit of set dressing and a wind machine, it really becomes quite believable."

Clayton nods his head in agreement and adds: "It's very sensible of Camfield to keep the Krynoid monster – which, after all, can only lumber about and throttle people – in the background. It's so much more scary because it stays so mysterious. It's just a creature, needing heat to survive. Brrrr."

"The amazing thing is that the Krynoid is less scary than Scorby," adds Peter. "He's the best ... I mean worst ... sadist in the series so far."

Scorby is now showing his true colours. He's a cad of the first water. If there was a railway nearby, he'd tie Sarah to it. He wants that second pod, and nothing will stand in his way.

"It's interesting to see the Doctor's reactions over Sarah here," says Richard. "He's flip and glib with Scorby until the point where Sarah is in danger. Then, when Scorby begins to drag her away to the fuel cell, he goes absolutely nuts. It really helps to convey the intensity of the feeling he had towards her."

"It's rare we have so many good characters," agrees Jac. "Just look at Keeler and Scorby, both effortlessly portrayed, with such a good dramatic contrast between the two."

"I love the way Keeler says 'excuse me' as he ties up Stevenson," says Clay with a chuckle.

As the episode races to its climax, Scorby and Keeler have made off with the pod, Sarah is trapped with a bomb and a Krynoid, and the Doctor is racing to save her. The cliffhanger, however, sees our heroes escape and the monster destroyed.

"What a wonderful ending!" enthuses Richard. "A race against time, and a huge explosion!"

"I thought it was a weak cliffhanger actually," counters Jac. "They both have been. Otherwise, it's pretty close to perfect! The dialogue is sparkles and it's full of touches that elevate it far above the usual standard. And it's so tense!"

"It's been a bit like a six-part Troughton base-under-siege story has been condensed into 25 minutes," says Clay. "And made a million times more exhilarating because of it."

In Part Three, the Doctor and Sarah return to England, determined to find out who Scorby was working for, and where the pod has gone to. Cut to Chase.

"The Doctor's very violent!" says Richard, as the Doctor defeats a would-be kidnapper – Harrison Chase's chauffeur. "How odd to see the Doctor clumping a villain! Not that I object, mind. He was shooting at Sarah."

"What intrigues me is that the Doctor wanted a fight," notes Peter. "He could so easily have taken the gun, nabbed the car and zoomed off. But no, he wanted to play hide and seek and fisticuffs."

"You certainly get the feeling Tom Baker is really enjoying playing an action hero for a change," adds Clay. "Especially since he still gets great dialogue and smart put-downs every five minutes."

The Doctor finds a collection of paintings in the boot of Chase's Daimler – though the car is immaterial – which lead them to an eccentric artist ...

CLICHÉ COUNTER

Deaths on screen so far

00690

One or more regulars rendered unconscious

00134

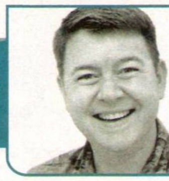
One or more regulars incarcerated

00194

CLAY

JAC

PETER


RICHARD

"I want Amelia Ducat to become a companion," chuckles Peter.

"Tom and dotty old ladies are a match made in heaven," agrees Clay.

The Ducat lead ultimately takes out heroes to Chase's mansion, and before long they're dragged up before the camp commandant himself, who insists on playing them his latest composition. Our travellers hate Chase's music, even if the plants are rooting for him.

"The Radiophonic Workshop would like Chase's style," laughs Peter.

"Is that his demo for *The Sea Devils?*" ponders Richard. "It certainly helps to emphasise just how unhinged Chase is."

"In any other story, this episode would be seen as the most outrageous padding," says Clay. "Lots of running around trying to work out who stole the pod, the business with Amelia Ducat, and then lots of running around again. But it's brilliant! It takes real skill on the part of a writer and a director to make a filler episode so engrossing."

In the lab, the pod is ready to germinate. Chase has Sarah held nearby ready to receive the Krynoid stalk, but Richard spies another victim ...

"When Keeler randomly starts rolling up the sleeves of his lab coat, you know it's all going to end in tears," he says.

"That cliffhanger is leaps and bounds above the previous two," says a gleeful Jac. "Oh my gosh! Will Sarah become a plant?"

The day is saved by the Doctor, who leaps in through a skylight. The Krynoid gets Keeler. The Doctor gets angry.

"This is absolutely superb, right up until the moment the Doctor picks up a gun," says Jac. "This has been a wonderful mix of glorious *Who*-ishness and rather unconventional stuff, and I'm totally fine with that as long as the Doctor doesn't act out of character. And to me, a Doctor with a gun is very much out of character."

Clay shakes his head. "I have to disagree," he begins. "It is out of character, yes, but it makes the gesture all the more powerful. The Doctor will stand no messing this week – and he seems ever more like some force of nature."

Chase and his butler, Hargreaves, carry the rapidly mutating Keeler to a cottage in the grounds of the mansion, where he is tied up and fed spam.

"It's a pity that we don't get to clearly see that the meal Chase has sent Keeler is actually lumps of raw meat," says Richard.

"Atkins diet, eh?" deadpans Peter.

"TONY BECKLEY IS SCARILY CREDIBLE AS CHASE..."

If Chase had a moustache, he'd be twiddling it as he shows the Doctor his compost-making machine. Two huge rollers will squish our Time Lord into a woolly paste, which will likely bring up Chase's pansies a treat.

"The recycling machine is pure James Bond," says Clay. "But it's *just* lifted out of silliness by the smooth pride Chase takes in his garden. Tony Beckley is amazingly credible as an obsessive nutter. *Scarily* credible!"

Back in the cottage, Keeler is no more ...

"That's a really disturbing image," says Richard, as wee see the next stage of the mutation. "Especially those stalks sprouting from his head. Full marks for making the costume different from the mutating Winlett."

A couple of minutes later, the Krynoid is out of bed and stretching its tentacles. It changes form again, into a kind of green elephant, and waves its favourite tentacle like a trunk. It bobs across the screen like Mr Snuffalupagus from *Sesame Street*, but somehow still manages to be scary.

"A constantly changing monster," says Peter. "How exiting!"

By Part Five, Sarah, Scorby and the Doctor have taken refuge in the cottage. While Scorby teaches viewers how to prepare a Molotov Cocktail using a milk bottle and half a pint of Dubonnet, the Krynoid gets chatty.

"The idea that the monster can talk comes right out of the blue," says Richard. "There's been no real indication that the Krynoid would be anything other than a walking cabbage, but to suddenly be confronted with the notion that it has an intelligence really adds to the concept."

"I dunno," ponders Peter. "I think it detracts from it, somehow. I'd have preferred the monster simply as an unstoppable menace whose only motivation is to grow and reproduce. It almost makes a change."

"I agree with Peter," relies Jac, this Krynoid voice proving surprisingly divisive. "If something can talk, it implies it can be reasoned with – something that's acting purely on instinct can be scarier."

"It's a shame that it's only for one scene of padding which could have been removed without too much bother anyway," adds Clay.

The Doctor escapes the cottage and meets up with this week's representative from UNIT, Major Beresford. The darling old Brig is in Geneva, it seems. What a swiss.

"He's even worse than that bloke in *The Android Invasion!*" groans Clay. "If you can't get the Brig back, just let UNIT lie ..."

The rest of the episode is an action packed romp as survivors attempt to evade the attentions of the ever-growing Krynoid.

"I love the team-up between the heroes and the villains," comments Jac. "It's a reminder that they're all people, not just plot ciphers."

"It's good to see Sarah standing up to Scorby so directly," adds Richard. "It's a lovely touch that when he turns away, she crumples very slightly, realising that she may have been going a little too far in provoking him."

In the final episode, it becomes clear why Beresford is only a Major ...

"He claims there's 'not a chance' of saving our heroes!" observes Peter. "What a quitter! The Brig would have led the rescue party himself, and taken on the Krynoid with just a small hand gun."

Events spiral out of the Doctor's control as the story races to its climax. Scorby is drowned by some aggressive pond weed. Chase, appropriately enough, is minced.

"What an exciting scene!" says Richard, jiggling in his seat. "The Doctor boldly coming to Sarah's rescue, a rough and tumble with the baddie and Chase getting pulled into his own shredding machine. Tense stuff! They shouldn't have cut back to show the rollers after Chase is pulled in though. The lack of blood and gore is a bit too obvious."

Peter chuckles. "After *Morbius*, I'm surprised Sarah wasn't splattered with Chase's entrails. In slow motion."

With ten minutes of the story left, this is where we expect the Doctor to dream up an ingenious plan to outwit his foe. With the odds stacked against him and time running out, what's our hero going to do?

"He runs away!" exclaims Peter. "Like Scorby told him! It's lucky UNIT has a plan."

"*Planet of Evil* excepted, all the stories this season have fallen short of producing properly satisfying endings," comments Clay. "It really does seem that the writer has no idea how the Doctor can defeat the Krynoid – so he doesn't. The RAF does it instead. Bah!"

As the Krynoid is bombed into salad, the denouement provokes a spirited debate.

"A terrific story," says Peter, "but not flawless. That ending was very disappointing. After claiming 'bullets and bombs aren't the answer to everything', the Doctor gets UNIT to blow up the house!"

"I don't agree with that at all, Peter!" replies Richard. "I think the reversal of the situation is quite deliberate. The Doctor chides Scorby for his attitudes, but eventually has to adopt them in order to save the situation. Effectively, it's just what he did in *Terror of the Zygons*, but no-one complained about that too much!"

"I don't have a huge problem with the bombs, although I'd have infinitely preferred the Doctor to have done something clever," says Jac.

"It feels wrong," frowns Clay. "When the jeopardy in a story changes from the threat of the deadly alien Krynoid to ... er, escaping from the house before the Krynoid is blown up by the armed forces, then sadly, something has gone wrong somewhere. Sensational story overall, mind."

"I think it was 95% as close to perfect as we've ever had," agrees Jac.

"It's my favourite story of the entire series so far," says Richard. "And it's going to take some beating!"

The Team take ten minutes for tea, biscuits and a discussion of alternative endings to *The Seeds of Doom*. ("The Doctor appeals to the last vestiges of humanity in the Krynoid, then a noble self sacrifice?" suggests Jac. "Bring on the RAF!" Richard mutters.) It's not long before they're ready to begin Part One of *The Masque of Mandragora*.

Hold those horses!

"What do you mean, we're stopping there?" demands Peter.

Well, you see, we're breaking the rules of the Time Team this month, and only watching six episodes.

"We always watch eight," says Jac. "That's the way it's always been."

And that's how it will be again. But there's a bigger picture here, kids. There are changes coming next year, starting in **DWM** 352. A new series. A new look. New readers. Nicer paper. It makes sound editorial sense to start a new serial then, don't you think?

Peter switches off the TV. "Well, it has a certain symmetry, I suppose," he says. "13 seasons down, 13 seasons to go."

Bah! 14 seasons at least, Peter. And undoubtedly many more ... DWM

AND YOU SAID...

THE SEEDS OF DOOM

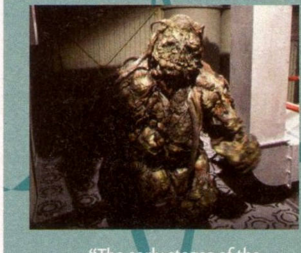
"This came out before the term 'animal rights' became popular, but Chase's comment about concern for whales vs bonsai plants make me wonder how this would have been recived 20 years down the road?"
Jim Welke, Illinois USA

"Isn't Tom Baker supposed to come into a room and say at some point, 'Miss Smith, we're needed'?"
Steve Manfred, Wisconsin USA

"How come Dunbar keeps popping up at Chase's in person? Does he live nearby, not have a telephone, or just like the brandy?"
Alex Wilcock, Isle of Dogs

"One of the most chilling moments of occurs when Chase coldly refers to Keeler as 'an experiment', and Keeler's reaction to his transformation leaves the kind of lasting impression that nightmares are made of."
Stephen Martin, Hinckley

"Tony Beckley's creepy performance is slightly marred these days by his startling resemblance to *Bargain Hunt* supremo David Dickinson!"
Andy Murray, Manchester



"The early stages of the transformation into a Krynoid are about as terrifying as *Doctor Who* ever got. It's just a shame that the Krynoid then ends up looking like a cross between a green pantomime horse and a rather large tent..."
Charles Norton, Rutland

"How is the Krynoid growing so large at night? It has to have sunlight or meat or something, surely?"
Steve Manfred, Wisconsin USA

"'All plant-eaters must die': what does Chase eat? Is he on the Atkins? Then what do his *cows* eat?"
Alex Wilcock, Isle of Dogs

"Quite simply, the greatest story! Towering performances by Tony Beckley and John Challis, outstanding direction by Douglas Camfield in his last story,chilling music by Geoffrey Burgon, it is the benchmark by which all other stories should be judged!"
Alan Sheridan, via email

In **DWM** 353 the Team will confront **The Deadly Assassin** and **The Face of Evil**. Any comments? Let us know at the usual address, or e-mail us at **dwm@panini.co.uk** (marked 'Time Team') by 31 December.

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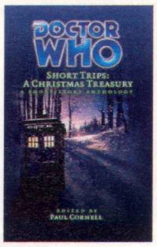

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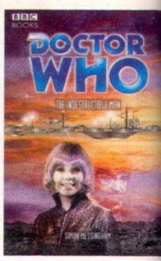

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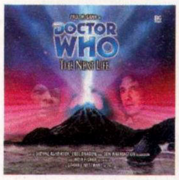

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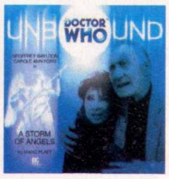

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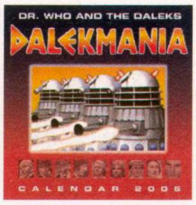

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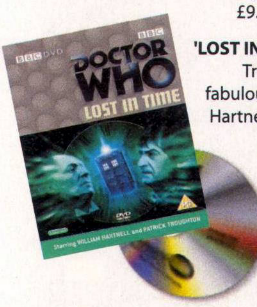

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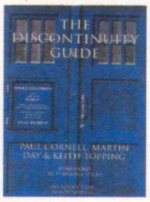

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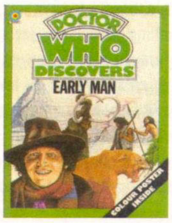

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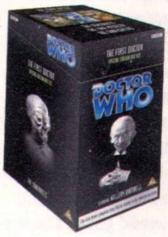

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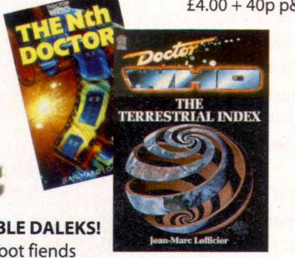

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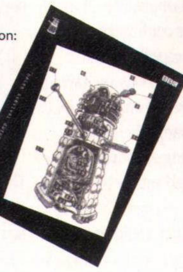

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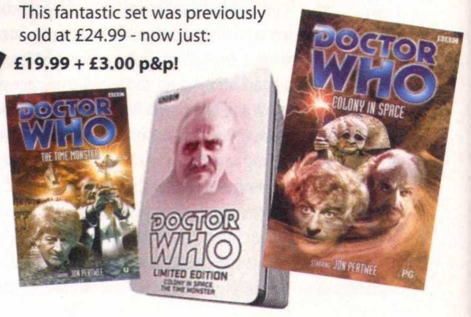

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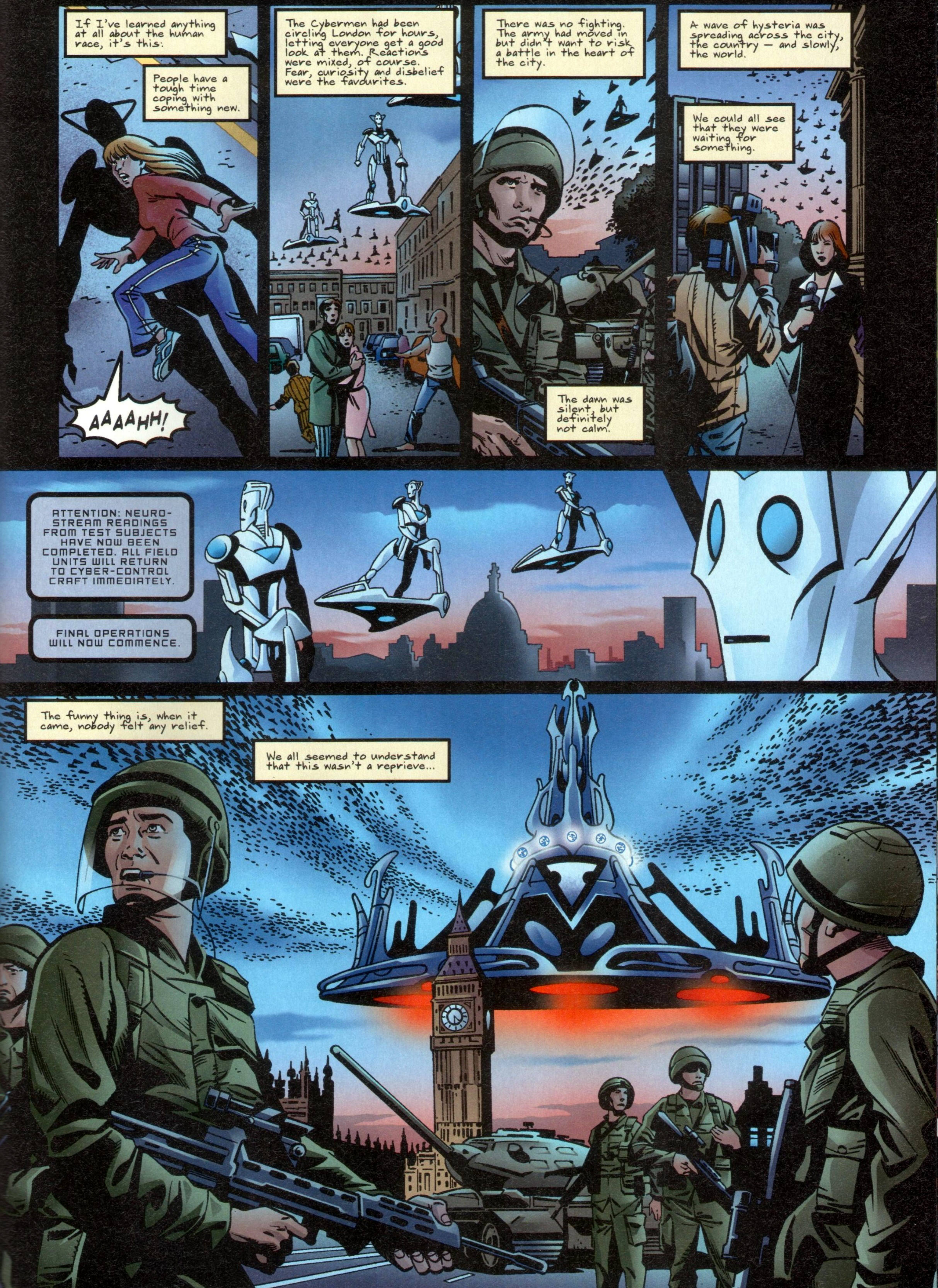
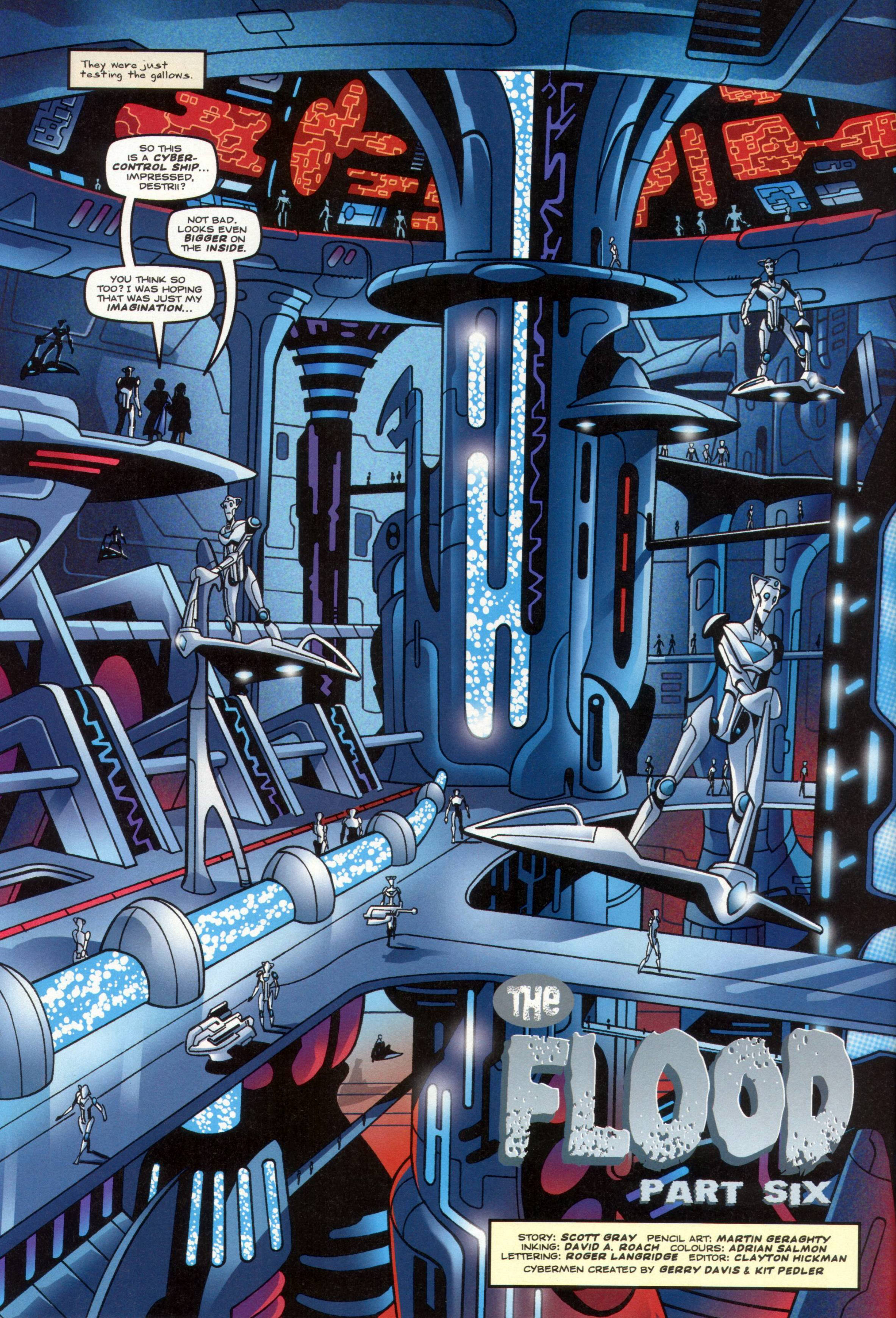
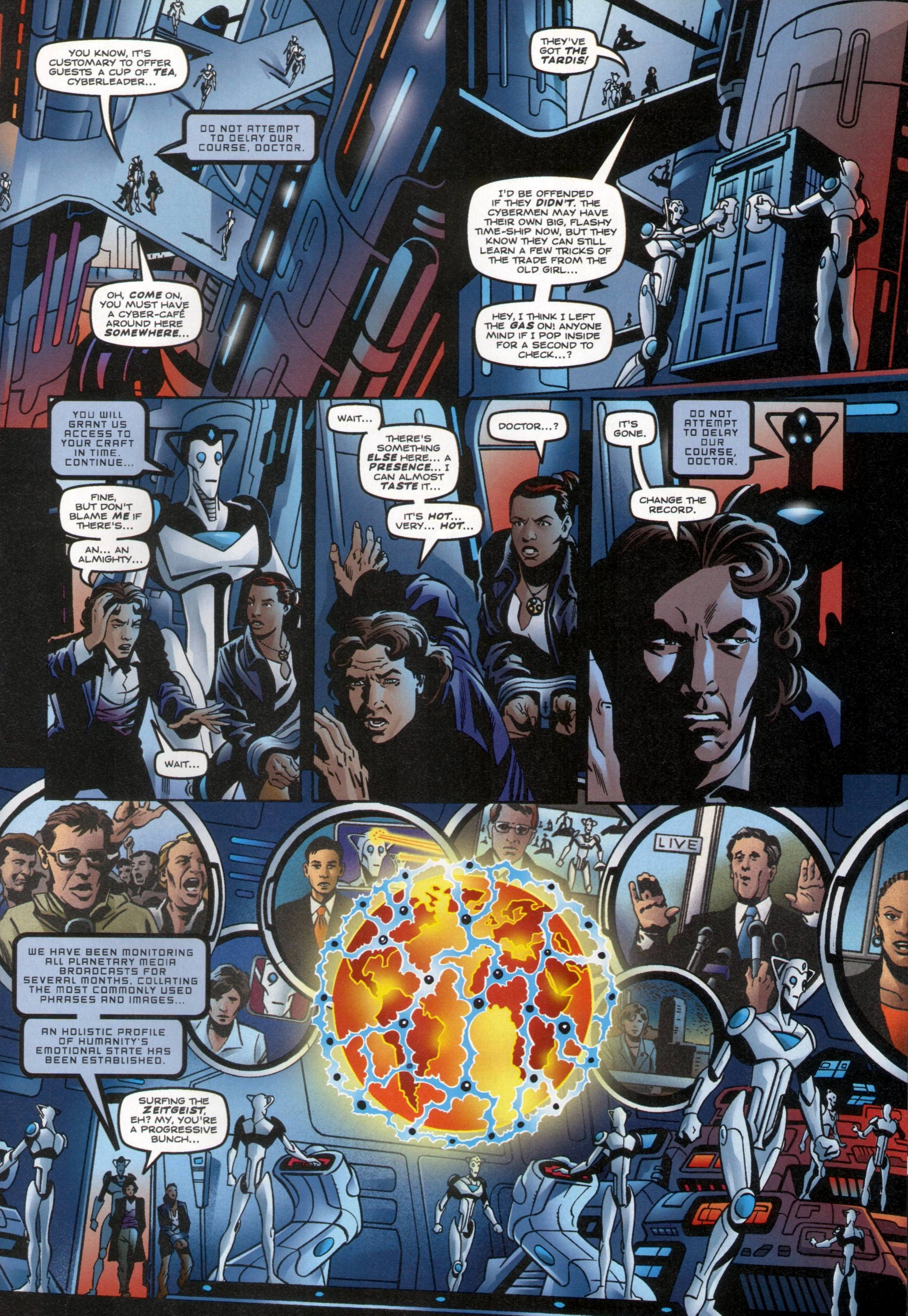

If I've learned anything at all about the human race, it's this:
People have a tough time coping with something new.
AAAAHH!
The Cybermen had been circling London for hours, letting everyone get a good look at them. Reactions were mixed, of course. Fear, curiosity and disbelief were the favourites.
There was no fighting. The army had moved in but didn't want to risk a battle in the heart of the city.
The dawn was silent, but definitely not calm.
A wave of hysteria was spreading across the city, the country — and slowly, the world.
We could all see that they were waiting for something.
ATTENTION: NEURO-STREAM READINGS FROM TEST SUBJECTS HAVE NOW BEEN COMPLETED. ALL FIELD UNITS WILL RETURN TO CYBER-CONTROL CRAFT IMMEDIATELY.
FINAL OPERATIONS WILL NOW COMMENCE.
The funny thing is, when it came, nobody felt any relief.
We all seemed to understand that this wasn't a reprieve...

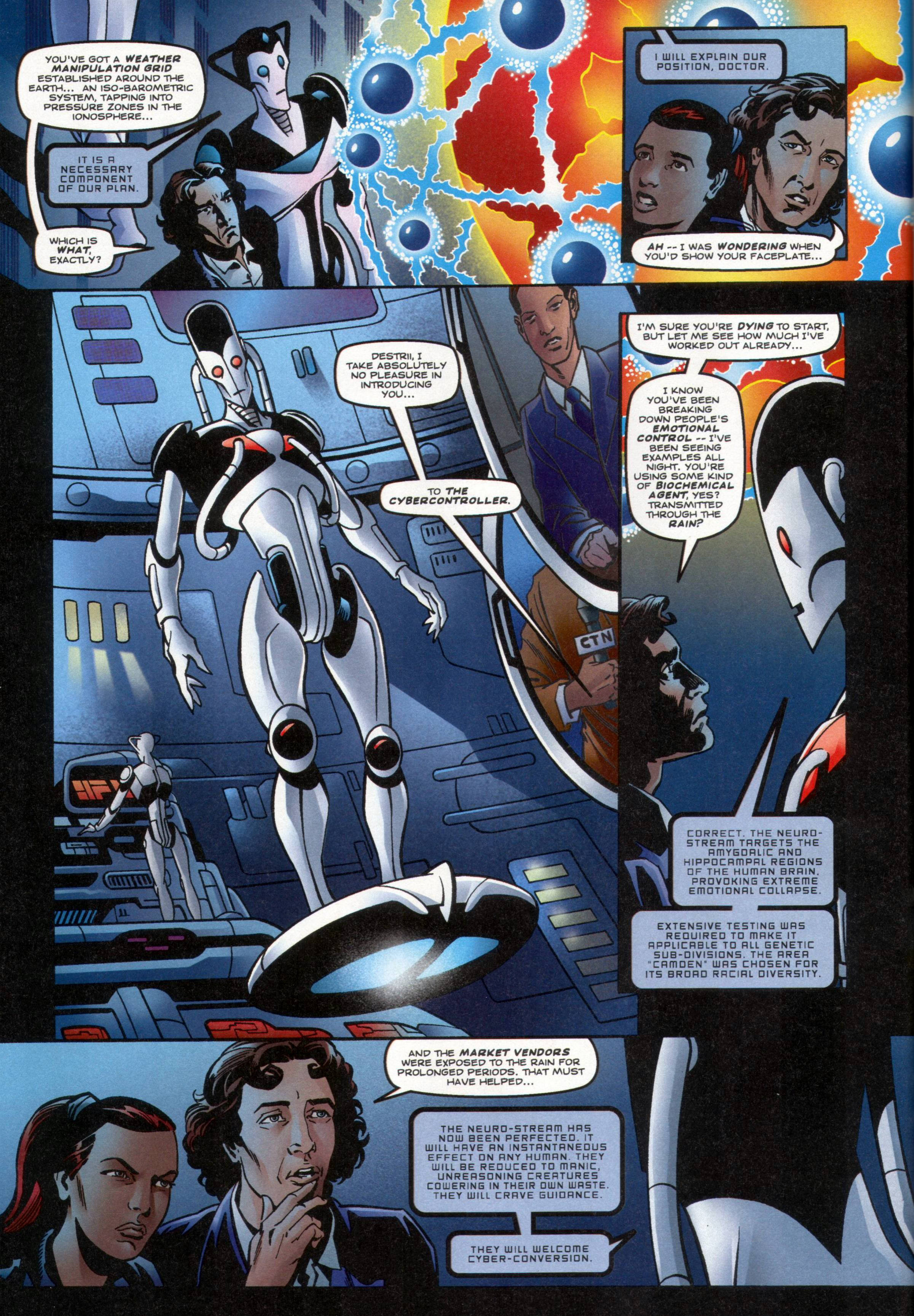

They were just testing the gallows.
SO THIS IS A CYBER-CONTROL SHIP... IMPRESSED, DESTRII?
NOT BAD. LOOKS EVEN BIGGER ON THE INSIDE.
YOU THINK SO TOO? I WAS HOPING THAT WAS JUST MY IMAGINATION...

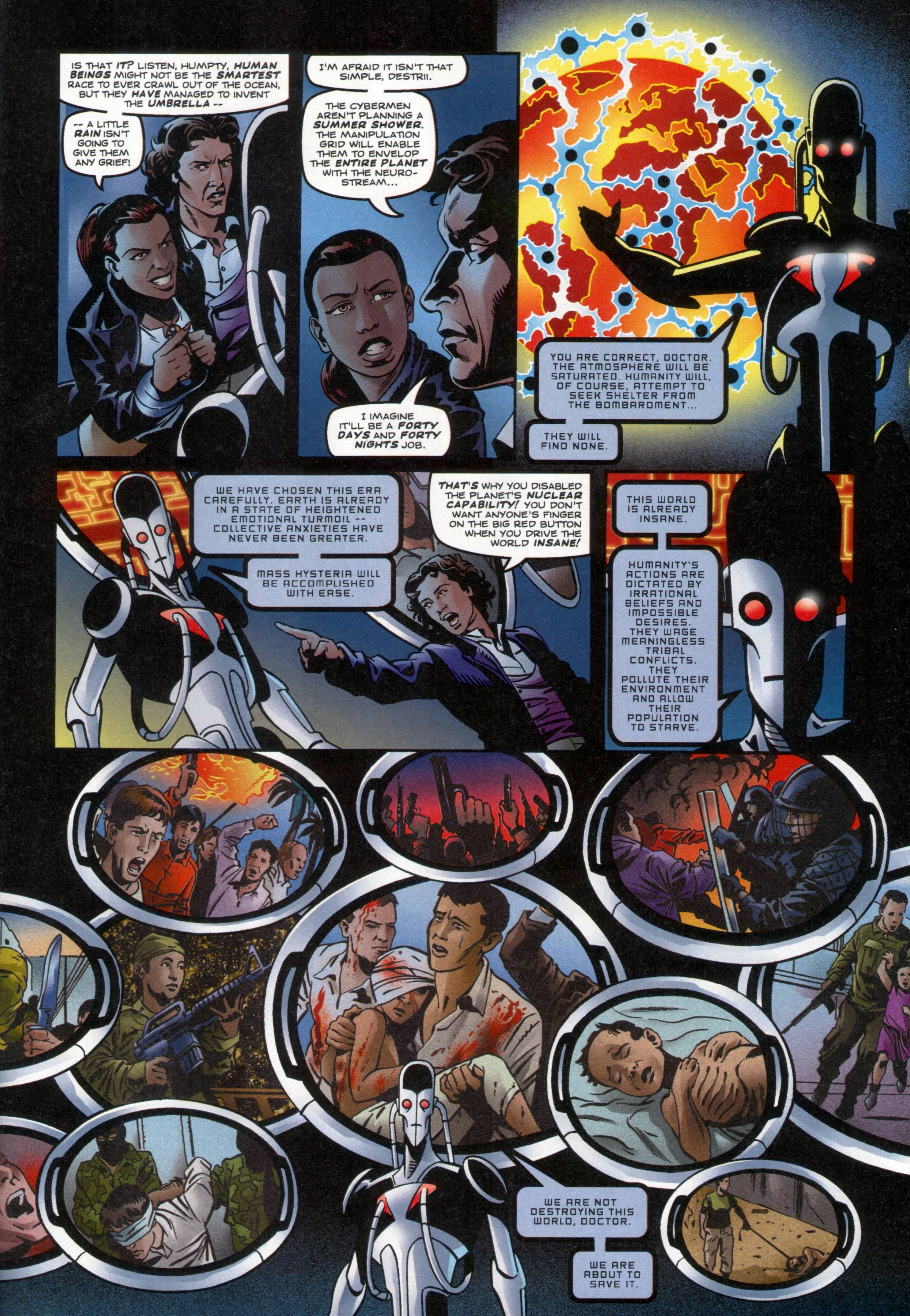
THE FLOOD

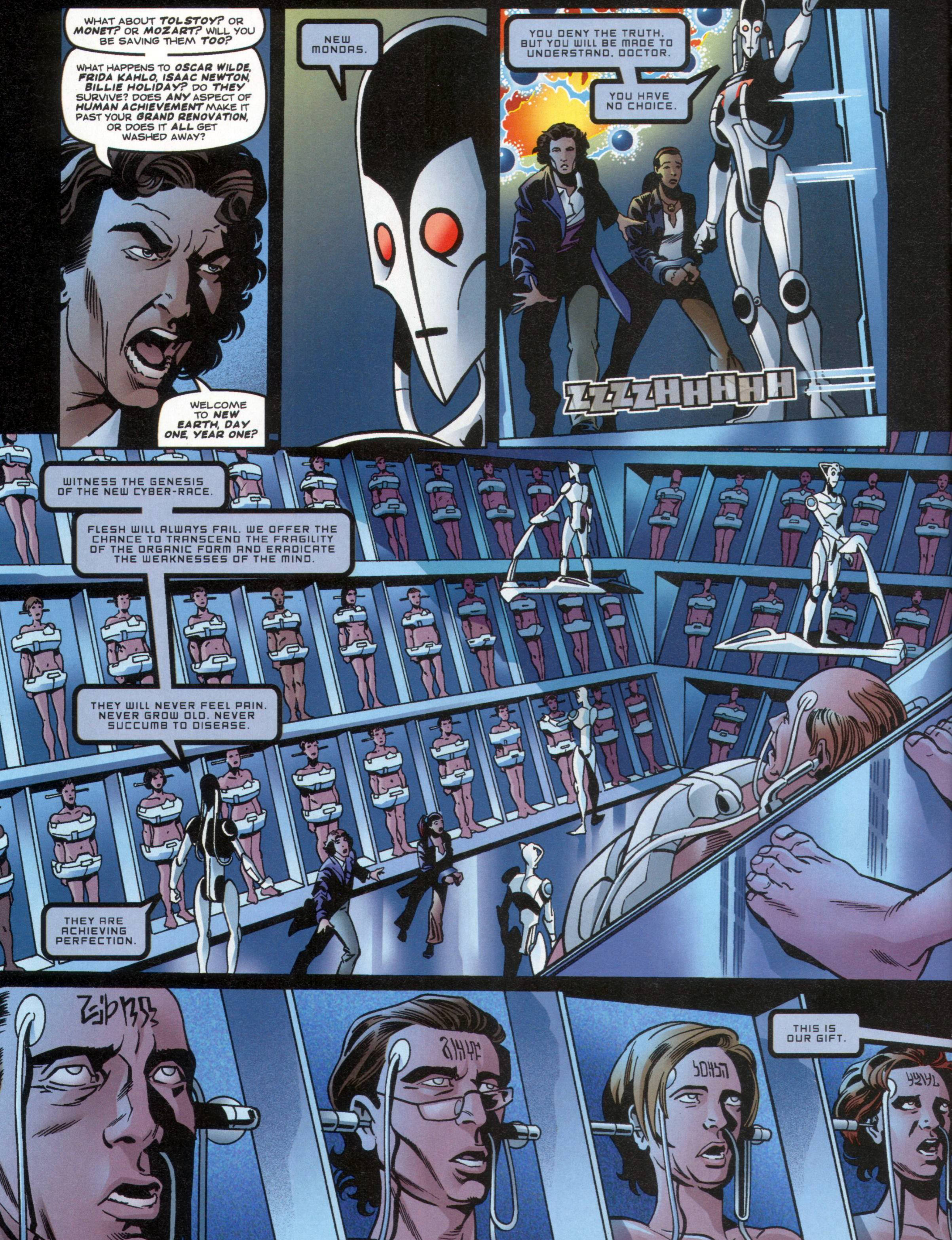
PART SIX

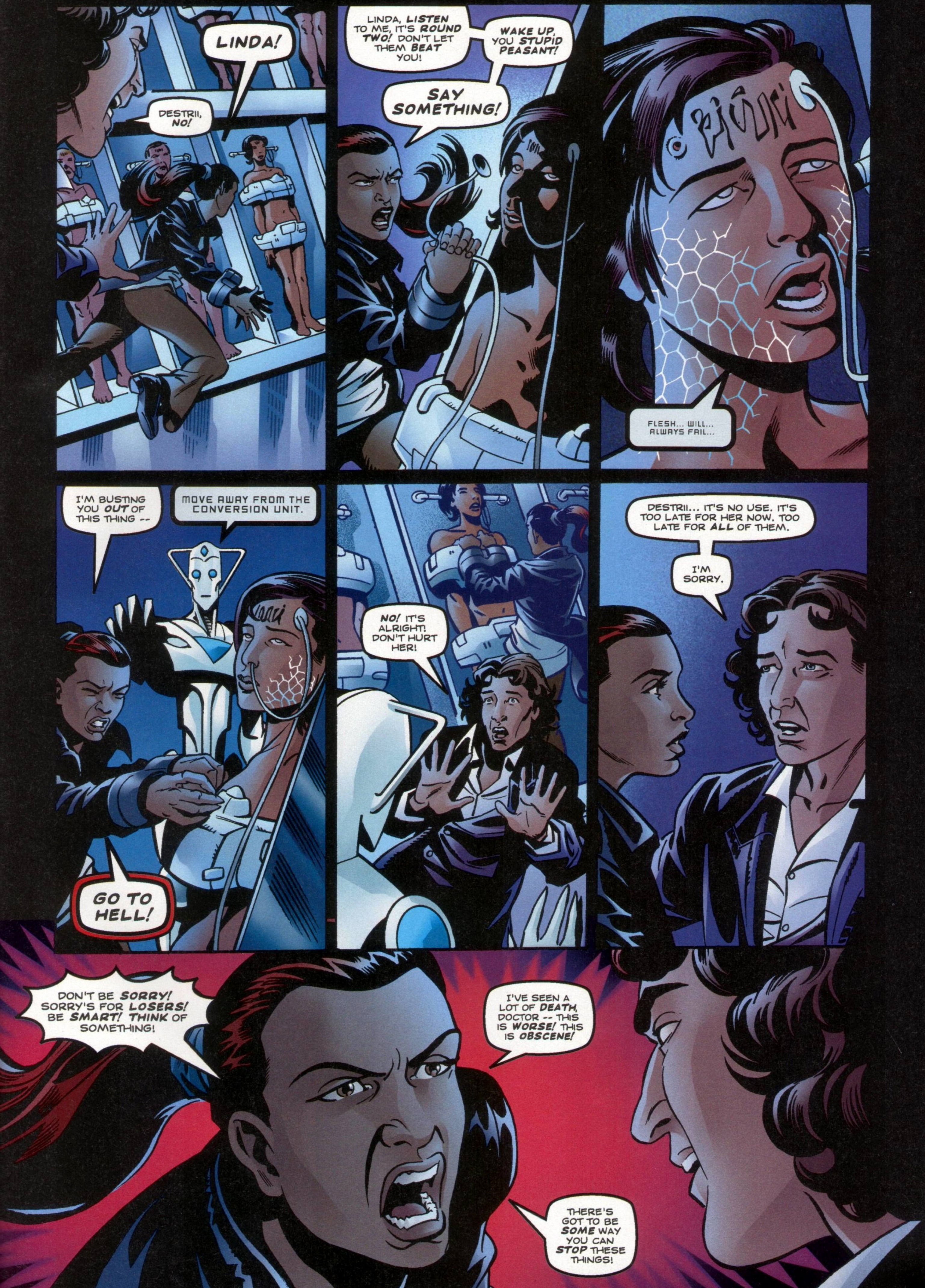
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY**
INKING: **DAVID A. ROACH** COLOURS: **ADRIAN SALMON**
LETTERING: **ROGER LANGRIDGE** EDITOR: **CLAYTON HICKMAN**
CYBERMEN CREATED BY **GERRY DAVIS** & **KIT PEDLER**

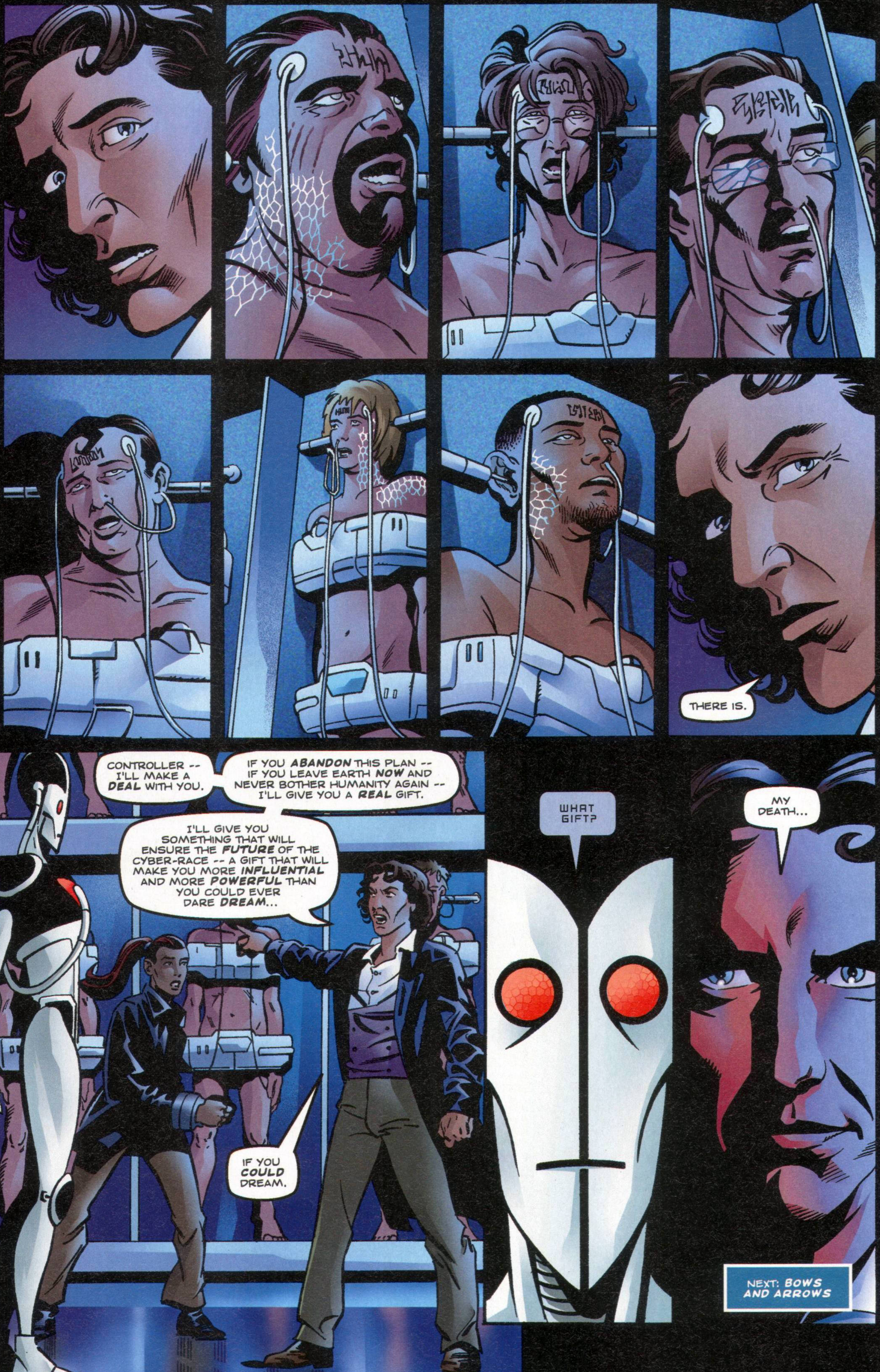

YOU KNOW, IT'S CUSTOMARY TO OFFER GUESTS A CUP OF **TEA**, CYBERLEADER...
DO NOT ATTEMPT TO DELAY OUR COURSE, DOCTOR.
OH, **COME** ON, YOU MUST HAVE A CYBER-CAFÉ AROUND HERE **SOMEWHERE**...
THEY'VE GOT **THE TARDIS!**
I'D BE OFFENDED IF THEY **DIDN'T**. THE CYBERMEN MAY HAVE THEIR OWN BIG, FLASHY TIME-SHIP NOW, BUT THEY KNOW THEY CAN STILL LEARN A FEW TRICKS OF THE TRADE FROM THE OLD GIRL...
HEY, I THINK I LEFT THE **GAS** ON! ANYONE MIND IF I POP INSIDE FOR A SECOND TO CHECK...?
YOU WILL GRANT US ACCESS TO YOUR CRAFT IN TIME. CONTINUE...
FINE, BUT DON'T BLAME **ME** IF THERE'S...
AN... AN ALMIGHTY...
WAIT...
WAIT...
THERE'S SOMETHING **ELSE** HERE... A **PRESENCE**... I CAN ALMOST **TASTE** IT...
IT'S **HOT**... VERY... **HOT**...
DOCTOR...?
IT'S GONE.
DO NOT ATTEMPT TO DELAY OUR COURSE, DOCTOR.
CHANGE THE RECORD.
LIVE
WE HAVE BEEN MONITORING ALL PLANETARY MEDIA BROADCASTS FOR SEVERAL MONTHS, COLLATING THE MOST COMMONLY USED PHRASES AND IMAGES...
AN HOLISTIC PROFILE OF HUMANITY'S EMOTIONAL STATE HAS BEEN ESTABLISHED.
SURFING THE **ZEITGEIST**, EH? MY, YOU'RE A PROGRESSIVE BUNCH...

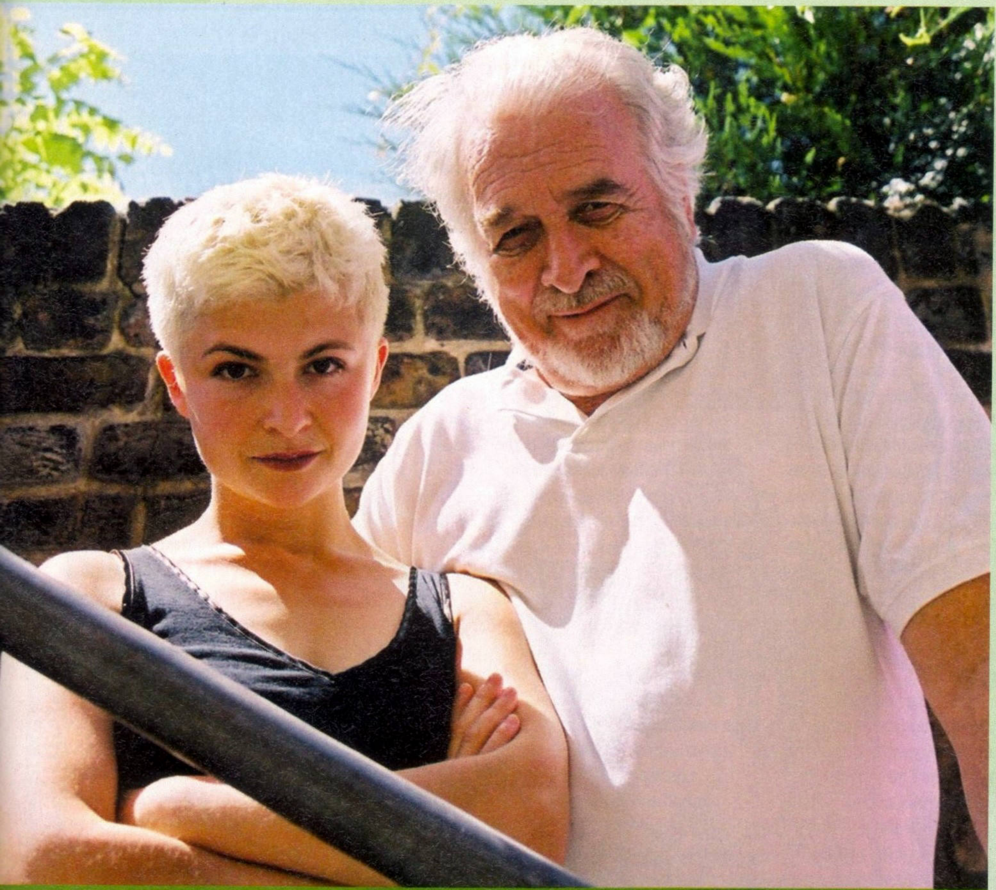

YOU'VE GOT A WEATHER MANIPULATION GRID ESTABLISHED AROUND THE EARTH... AN ISO-BAROMETRIC SYSTEM, TAPPING INTO PRESSURE ZONES IN THE IONOSPHERE...
IT IS A NECESSARY COMPONENT OF OUR PLAN.
WHICH IS WHAT, EXACTLY?
I WILL EXPLAIN OUR POSITION, DOCTOR.
AH -- I WAS WONDERING WHEN YOU'D SHOW YOUR FACEPLATE...
DESTRII, I TAKE ABSOLUTELY NO PLEASURE IN INTRODUCING YOU...
TO THE CYBERCONTROLLER.
CTN
I'M SURE YOU'RE DYING TO START, BUT LET ME SEE HOW MUCH I'VE WORKED OUT ALREADY...
I KNOW YOU'VE BEEN BREAKING DOWN PEOPLE'S EMOTIONAL CONTROL -- I'VE BEEN SEEING EXAMPLES ALL NIGHT. YOU'RE USING SOME KIND OF BIOCHEMICAL AGENT, YES? TRANSMITTED THROUGH THE RAIN?
CORRECT. THE NEURO-STREAM TARGETS THE AMYGDALIC AND HIPPOCAMPAL REGIONS OF THE HUMAN BRAIN, PROVOKING EXTREME EMOTIONAL COLLAPSE.
EXTENSIVE TESTING WAS REQUIRED TO MAKE IT APPLICABLE TO ALL GENETIC SUB-DIVISIONS. THE AREA "CAMDEN" WAS CHOSEN FOR ITS BROAD RACIAL DIVERSITY.
AND THE MARKET VENDORS WERE EXPOSED TO THE RAIN FOR PROLONGED PERIODS. THAT MUST HAVE HELPED...
THE NEURO-STREAM HAS NOW BEEN PERFECTED. IT WILL HAVE AN INSTANTANEOUS EFFECT ON ANY HUMAN. THEY WILL BE REDUCED TO MANIC, UNREASONING CREATURES COWERING IN THEIR OWN WASTE. THEY WILL CRAVE GUIDANCE.
THEY WILL WELCOME CYBER-CONVERSION.


IS THAT *IT?* LISTEN, HUMPTY, *HUMAN BEINGS* MIGHT NOT BE THE *SMARTEST* RACE TO EVER CRAWL OUT OF THE OCEAN, BUT THEY *HAVE* MANAGED TO INVENT THE *UMBRELLA* --
-- A LITTLE *RAIN* ISN'T GOING TO GIVE THEM ANY GRIEF!
I'M AFRAID IT ISN'T THAT SIMPLE, DESTRII.
THE CYBERMEN AREN'T PLANNING A *SUMMER SHOWER*. THE MANIPULATION GRID WILL ENABLE THEM TO ENVELOP THE *ENTIRE PLANET* WITH THE NEURO-STREAM...
I IMAGINE IT'LL BE A *FORTY DAYS* AND *FORTY NIGHTS* JOB.
YOU ARE CORRECT, DOCTOR. THE ATMOSPHERE WILL BE SATURATED. HUMANITY WILL, OF COURSE, ATTEMPT TO SEEK SHELTER FROM THE BOMBARDMENT...
THEY WILL FIND NONE.
WE HAVE CHOSEN THIS ERA CAREFULLY. EARTH IS ALREADY IN A STATE OF HEIGHTENED EMOTIONAL TURMOIL -- COLLECTIVE ANXIETIES HAVE NEVER BEEN GREATER.
MASS HYSTERIA WILL BE ACCOMPLISHED WITH EASE.
THAT'S WHY YOU DISABLED THE PLANET'S *NUCLEAR CAPABILITY!* YOU DON'T WANT ANYONE'S FINGER ON THE BIG RED BUTTON WHEN YOU DRIVE THE WORLD *INSANE!*
THIS WORLD IS ALREADY INSANE.
HUMANITY'S ACTIONS ARE DICTATED BY IRRATIONAL BELIEFS AND IMPOSSIBLE DESIRES. THEY WAGE MEANINGLESS TRIBAL CONFLICTS. THEY POLLUTE THEIR ENVIRONMENT AND ALLOW THEIR POPULATION TO STARVE.
WE ARE NOT DESTROYING THIS WORLD, DOCTOR.
WE ARE ABOUT TO SAVE IT.


WHAT ABOUT TOLSTOY? OR MONET? OR MOZART? WILL YOU BE SAVING THEM TOO?
WHAT HAPPENS TO OSCAR WILDE, FRIDA KAHLO, ISAAC NEWTON, BILLIE HOLIDAY? DO THEY SURVIVE? DOES ANY ASPECT OF HUMAN ACHIEVEMENT MAKE IT PAST YOUR GRAND RENOVATION, OR DOES IT ALL GET WASHED AWAY?
WELCOME TO NEW EARTH, DAY ONE, YEAR ONE?
NEW MONDAS.
YOU DENY THE TRUTH, BUT YOU WILL BE MADE TO UNDERSTAND, DOCTOR.
YOU HAVE NO CHOICE.
ZZZZHHHHHH
WITNESS THE GENESIS OF THE NEW CYBER-RACE.
FLESH WILL ALWAYS FAIL. WE OFFER THE CHANCE TO TRANSCEND THE FRAGILITY OF THE ORGANIC FORM AND ERADICATE THE WEAKNESSES OF THE MIND.
THEY WILL NEVER FEEL PAIN. NEVER GROW OLD. NEVER SUCCUMB TO DISEASE.
THEY ARE ACHIEVING PERFECTION.
THIS IS OUR GIFT.


LINDA!
DESTRII, NO!
LINDA, LISTEN TO ME, IT'S ROUND TWO! DON'T LET THEM BEAT YOU!
WAKE UP, YOU STUPID PEASANT!
SAY SOMETHING!
FLESH... WILL... ALWAYS FAIL...
I'M BUSTING YOU OUT OF THIS THING --
MOVE AWAY FROM THE CONVERSION UNIT.
GO TO HELL!
NO! IT'S ALRIGHT! DON'T HURT HER!
DESTRII... IT'S NO USE. IT'S TOO LATE FOR HER NOW. TOO LATE FOR ALL OF THEM.
I'M SORRY.
DON'T BE SORRY! SORRY'S FOR LOSERS! BE SMART! THINK OF SOMETHING!
I'VE SEEN A LOT OF DEATH, DOCTOR -- THIS IS WORSE! THIS IS OBSCENE!
THERE'S GOT TO BE SOME WAY YOU CAN STOP THESE THINGS!


THERE IS.
CONTROLLER -- I'LL MAKE A DEAL WITH YOU.
IF YOU ABANDON THIS PLAN -- IF YOU LEAVE EARTH NOW AND NEVER BOTHER HUMANITY AGAIN -- I'LL GIVE YOU A REAL GIFT.
I'LL GIVE YOU SOMETHING THAT WILL ENSURE THE FUTURE OF THE CYBER-RACE -- A GIFT THAT WILL MAKE YOU MORE INFLUENTIAL AND MORE POWERFUL THAN YOU COULD EVER DARE DREAM...
IF YOU COULD DREAM.
WHAT GIFT?
MY DEATH...
NEXT: BOWS AND ARROWS



Left: Siri O'Neal (Chaudhry) and Nicholas Courtney (Lethbridge-Stewart). Above: Nicholas Deal (Dalton) and guest star Matthew Brenher (Dodds).

CALL TO ARMS

This month sees the launch of **UNIT** – a new spin-off audio series from Big Finish. Producer **Ian Farrington** reveals how he and his writing team have set about re-inventing the United Nations Intelligence Taskforce ...

It all started with 2003's *Doctor Who Unbound* series, in more ways than one. As production assistant on that series, I was officially concerned with helping out the directors, but in reality it just meant going to the recordings and chatting with famous actors. I was also able to hear the stories and get a sneak preview of their new takes on old favourites: one of them, *Sympathy for the Devil*, featured a modern-day version of UNIT, the investigative army used on and off in *Doctor Who* from 1968, as well as its figurehead from the series, Brigadier Lethbridge-Stewart.

"I've always thought the BBC ought to do *Doctor Who* in a modern setting ... oh, wait a minute ...!" jokes Jonathan Clements, writer of both *Sympathy for the Devil* and one of the new UNIT stories. "In *Sympathy*, I included an up-to-date UNIT, very much informed by the real-world but also by more modern TV, specifically [1998 Channel 4 drama] *Ultraviolet*, a textbook example of how to deal with silly sci-fi concepts in a brutally realistic way."

Cut to a year after *Sympathy*'s recording, and we began work on UNIT, an audio series based on the new adventures of the United Nations Intelligence Taskforce. By way of a prologue to the series, this issue of **DWM** contains a free mini-episode ...

"It's a pilot," says writer Simon Guerrier, "led by Lethbridge-Stewart, but introducing the new UNIT set-up and some of the new characters. Hopefully, it signals the last of UNIT as we knew it, and the start of something new and exciting. The Silurians are there to help bridge the old and new UNIT. And there's some unresolved issues the Brig has to deal with ..."

"Doing a UNIT series with the old UNIT squad would have been pointless," says Iain McLaughlin, co-writer of two UNIT episodes. "You can watch them on video any time. This was a chance to make UNIT a twenty-first century outfit and do something new ..."

> **"This was a chance to make UNIT a 21st century outfit and do something new..."** IAIN McLAUGHLIN

"We wanted something fast and full of pace," says Simon. "Lots of excitement, lots of twists. 24 got mentioned a lot in the early stages."

"The speed of it's a bit more James Bond or Tom Clancy than *Doctor Who*," says Claire Bartlett, McLaughlin's co-writer.

"This has been the most collaborative thing Claire and I have worked on," says Iain. "Everybody was involved with everything really. E-mails were flying all over the place. I think straight from the off we were all interested in having links running through the series. They'd be individual stories but you'd get more if you listened to them all and picked up on the references."

We knew we had the Brig, but we needed our new recruits. *Unbound*'s influence struck again: Jason Haigh-Ellery, our boss, suggested we create a role for Siri O'Neal, who he'd directed in the third *Unbound*, *Full Fathom Five*. Being an unabashed fan of *Moondial*, the superior 1980s kids' drama Siri starred in, I thought this was a great idea.

Exchanging more e-mails than the internet was really designed to cope with, we then put together Colonel Emily Chaudhry. We saw her as the public face of UNIT: its Alistair Campbell, almost.

"I love the idea of someone put in charge of public relations at UNIT," says Jonathan. "It's such a New Labour cock-up. I saw Emily Chaudhry as a kind of propaganda specialist."

"The great thing about Emily," adds Joseph Lidster, fellow UNIT writer, "is that she's a woman and, importantly, she acts like a woman. She hasn't got issues about being in the male-dominated army. She's just a person doing a job. She's quick-witted, utterly sexy and damn good at her job but she's not super-human. There's also a couple of indications that there might be more to her than meets the eye ..."

"I felt it had to have a strong female character, high up in UNIT," adds Claire, "otherwise it would be very boys-only and wouldn't really feel contemporary."

For UNIT's new commanding officer, we created Colonel Robert Dalton, played by Nicholas Deal (a further *Unbound* alumni). "Dalton is super-efficient," says Jonathan. "Not in the showy way we get from movies, but in a wonderfully relentless, plodding fashion. I have a scene in a Chinese restaurant where the two Colonels really butt heads."

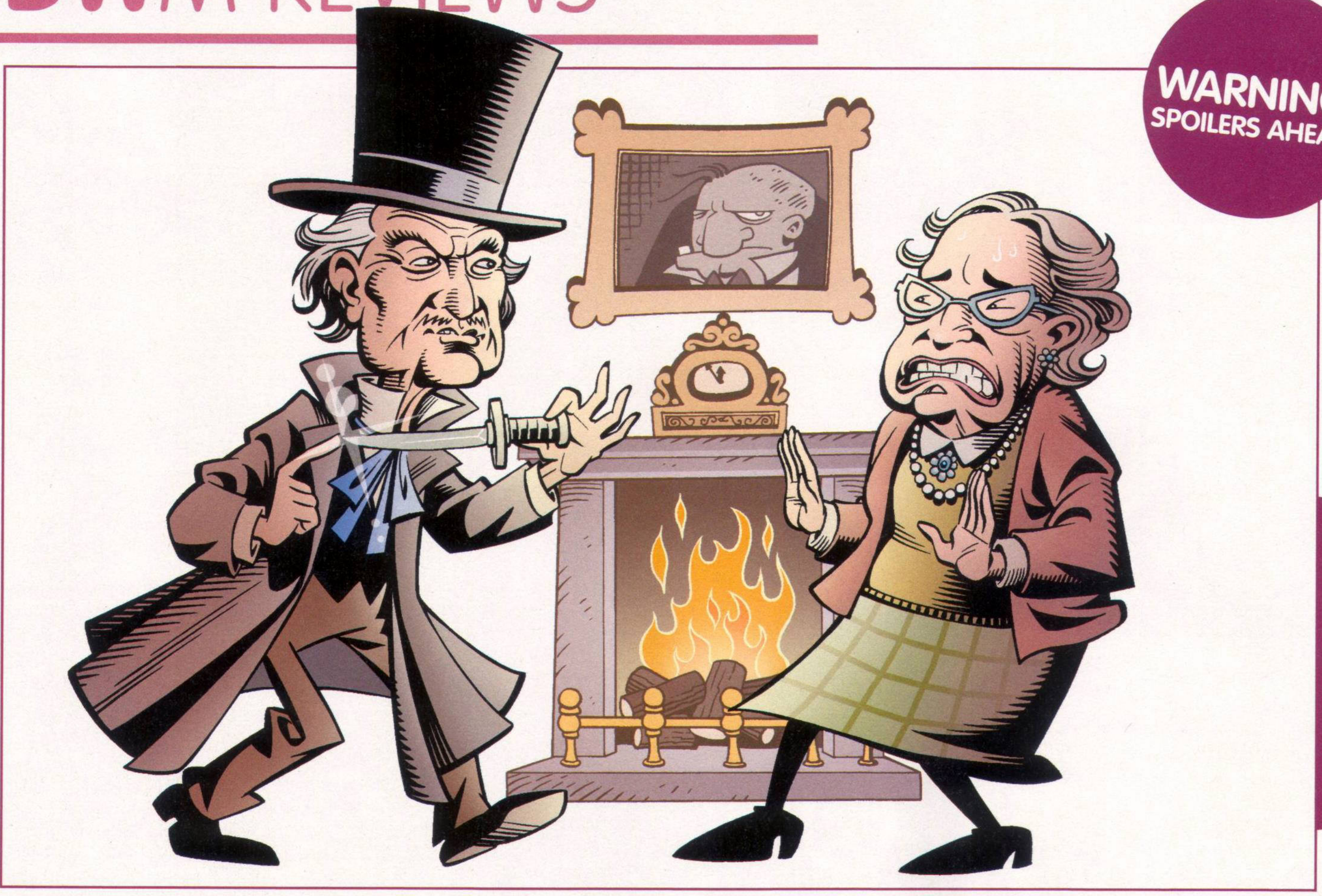
"Dalton is essentially the straight man," says Joe. "He's the no-nonsense soldier who joins UNIT and immediately is in conflict with Emily. However, there's a great sense of fun about him. He drives like a maniac and is also the only character in the series to have a gratuitous shower scene."

Rounding out the new cast is Robert Curbishley as Lieutenant Will Hoffman. "I felt there needed to be a younger character," says Joe, "someone who got on well with Emily. Dalton joins UNIT to replace the mysteriously-disappeared ... oh, can we mention who has mysteriously disappeared? Anyway, much of the series is about Dalton and Emily getting to know and trust each other. I felt, however, that we needed someone Emily already had an established relationship with with so suggested the character of Hoffman. His development – hearing Bob say his lines, interacting with Siri as if their characters had been friends for years – is my personal highlight of the whole series. That, and the arse-kicking theme tune!" DWM

UNIT: Time Heals is released in December.

DWM REVIEWS

WARNING: SPOILERS AHEAD!



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RRP £13.99
REVIEWER MATT MICHAEL

Everyone knows the story: Edinburgh, 1828, two drunken rogues called Burke and Hare hunt the graveyards of the city in search of freshly-laid cadavers to exhume and sell to Dr Knox to aid his researches into medical science. Only when demand begins to outstrip the supply of corpses, Burke and Hare decide to take some drastic steps to increase the body count. A few murders later, and Hare is swinging from a rope while Burke turns the king's evidence. That's it: a gloriously macabre footnote in history, the fogbound cobbled streets and ripped whores beloved of a slew of prurient movies. But when the TARDIS arrives in the vaults of Edinburgh, the Doctor suspects that something's not quite right. Bodies are being left where they fall, rather than being snatched away, and no-one seems to have heard of William Hare. And then there's Dr Knox ...

Medicinal Purposes begins exactly like any number of Jack the Ripper films, as a rain-drenched, drunk old woman staggers home, swearing she'll be fine. Seconds later, she's dead in the gutter, throat cut from ear to ear, having tried to pick up a client who pays with a knife. This fantastically moody opening sets the scene for a story that's big on atmosphere and character, but short on new ideas.

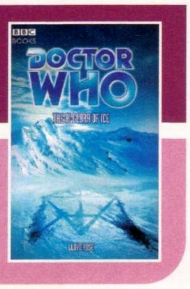
Taking the atmosphere first, *Medicinal Purposes* boasts some fantastic sound design that helps bring Robert Ross' 'Hammer Horror meets *Carry On*' writing to life, and distinguishes the three major settings for the story. The Edinburgh streets are cold and wet, and empty, all the better for a murderer to commit his crime and escape unobserved. The boozy Last Drop inn is the opposite: warm, jolly and full of life. Meanwhile, the scenes set in Knox's study are accompanied by a steady, percussive ticking, an ominous reminder that time is running out for the characters. The whole is underscored by reedy and tremulous music, an undercurrent of unease well matched to the script.

Equally, the characters are ideally conducive to atmosphere. Burke is a canny thug, intelligent enough to protect his own back. Hare, when he finally appears, is not on stage long enough for his whining self-pity to grate on the nerves. In truth, the bodysnatchers are the least prominent characters in the play. Mary is a giggling prostitute who knows more than she lets on. Glenna Morrison plays the part well, Mary's buxom, silly-me flirting an act to draw in the punters, and one that's dropped when she's alone with Evelyn, or confronted by the Doctor's callous disregard for the resting dead. Indeed, Mary is the only contemporary voice – her horror at the idea of bodysnatching, disturbing Christian burial, and her contempt for the soulless perpetrators is the only hint we have to explain normal folks' genuine revulsion at the crimes. Daft Jamie, though also a genuine historical character, is too mentally ill to demonstrate any social awareness. Though he's declared a "noble man" by the Doctor, Jamie is an uncomfortable addition to the play – his drooling "Jamie likes Doctor" idiocy, like Jar-Jar Binks' "Me-suh yah servant!", feels too close to caricature. Best of all is Leslie Phillips' Dr Knox. Mary declares him to be just like the Doctor, and he is – pompous and terribly theatrical, giving the impression of being weary of carrying the burden of his own greatness. His clashes with a manipulative Doctor go a long way to enlivening the second CD, which, since it focuses on the plot, is a disappointment after the brilliant atmosphere-building of disc one.

The unfinished plot, involving a repetitive time bubble engineered by Knox to help a species dying of the flu, is really the worst thing about *Medicinal Purposes*. How did Knox, apparently a human, get a TARDIS? Who are the flu-sick aliens? How exactly is he managing the experiment? The Doctor declares he's sure he'll meet Knox again, which is all very well for Robert Ross' bank account, but makes for unsatisfactory drama. When Knox reveals he's also making money from unseen observers of this "Theatre of Grotesque", does he mean us? On the basis of this play, I'd pay to watch a re-match, but on the proviso that this time we get some proper answers.

"THE MUSIC AND SOUND DESIGN ARE SUITED TO THE UNEASY ATMOSPHERE."

DOCTOR WHO:
THE ALGEBRA OF ICE



NOVEL BBC BOOKS
AUTHOR LLOYD ROSE
RRP £5.99
REVIEWER MATT MICHAEL

The TARDIS is playing up – again. The Seventh Doctor and Ace arrive in Totters Lane, 1963. The Doctor is troubled by the name on the gates to the old junkyard – should it read Forman or Foreman? In 1849 Edgar Allan Poe dies in the gutter, three days too early. Captain Oates strides manfully into the swirling ice, but is dragged back to safety by his friends to die a few days later. Vesuvius erupts, but more slowly, allowing the population of Pompeii to escape. Across time, history is changing in a myriad of small but noticeable ways.

The opening chapters of *The Algebra of Ice* suggest that this is going to be yet another case of aliens interfering with Earth's history, but they're misdirection. So is the presence of Edgar Allan Poe, who plays no further role in the book whatsoever. This isn't a late addition to the BBC's altered history arc. Nor is it a Gothic horror-come-psycho-drama in the same fashion as Rose's other novels, *The City of the Dead* and *Camera Obscura*.

What *The Algebra of Ice* is, is a paean to the *New Adventures*, a *Missing-New Adventure* if you like, which feels peculiarly out of touch with the current BBC house style (employed to such great effect in Rose's previous books) of character-led fantasy. Rose packs in all the *NA* clichés – Ace has steamy sex, the Doctor uses her boyfriend in his plan, there are strong SF overtones, and the Doctor confronts the monsters in Cyberspace. The author captures the *NA* style so well that the novel could almost have been written in the early 1990s. Its preoccupation with crop circles, conspiracy theorists and computer science come from a time when *The X-Files* was the series of the moment, and paranoia was a form of escapism, not a way of life. What this means is that what the book lacks in originality, it makes up for with nostalgia. This looking back and longing for a simpler time is reflected in the Doctor's sorrow at all he has lost, and his disgust at what he has become – a man who destroys planets, and plays games with human lives.

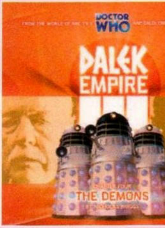
The Doctor is strongly characterised throughout, with Rose focusing on his annihilation of Skaro at key moments to both emphasise how different this version is to his predecessors, one of whom rejected the opportunity to wipe out the Daleks, and how much this troubles him. Throughout the book, the Doctor struggles against his instinct for manipulation, ultimately choosing to destroy himself in a kamikaze attack on the alien enemy rather than sacrifice another innocent. For all his talk of being an alien, this is a very human Seventh Doctor.

The rest of the small cast are equally well fleshed out. Ace is spot on right down to the monologue she gets about her miserable adolescence – so pitch perfect that you can almost see Sophie Aldred delivering the lines, gazing, dewy-eyed into the middle distance as the other characters stare at her, looking slightly concerned. The other key character, Ethan Amberglass, is like Adric, but good. A conceited and highly strung mathematical genius whose brilliance endangers the universe, Amberglass' ambiguous relationship with the Doctor, and his unambiguous relationship with Ace, give a real emotional depth to the book.

The plot is the kind of thing Christopher H Bidmead was straining for in Season Eighteen. The aliens, whose presence is generally felt rather than seen, are mathematical concepts given form. Their goal is similar to that of the Logopolitans, except where the Logopolitans sought to drain entropy from our universe, the aliens want to draw energy into theirs, creating a sort of universal freezer where they can exist in stasis forever. Where Rose wins out over Bidmead is in the lucidity of her explanations, achieving in a few pages what took Bidmead four episodes to (sort of) put in plain English.

Very different from Lloyd Rose's previous novels, *The Algebra of Ice* is not as striking, but makes up for this with exceptionally strong characterisation, and a clearly narrated and intriguing plot that confirm Rose as one of the very best of the current *Doctor Who* writers.

DALEK EMPIRE III: CHAPTER FOUR
THE DEMONS



AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £9.99
REVIEWER DAVE OWEN

Now this is more like it. After an uninspiring instalment that hinted *Dalek Empire*'s outposts of excitement were claiming independence, leaving it stripped of their dramatic wealth, I'm relieved to report that the sun hasn't set on the gun-metal-coloured parts of the galactic map.

Oddly, the increase in excitement comes by nature of minute after minute of barely-interrupted exposition. The hints and clues that silhouetted the origins of Galanar (human, but made by the Daleks) and the Dalek Supreme (the other way around, more or less) give way now to fully-fledged first-person testimonies. To hear them is like inhaling after swimming a length under the lake of mutations.

That's something that Galanar himself would prove more than equal to – his list of abilities, cited almost proudly by spymaster Selestru, reads like a hand-winning *Top Trumps* card – transmogrification, invisibility, and near-immortality for starters (so don't even think about playing Kamelion, Wester or the Doctor against him. Here is *Dalek Empire*'s homage to Mark Seven, the android spy of the old *Dalek Annuals*. However, he's had one previous owner, and comes with no log book, so all I'd say to Selestru is *Caveat Emptor*, or, less pretentiously, remember what happened to Captain Picard with his second-hand superman.

The Dalek Supreme's story is rather more distinctive and unusual. The Daleks, based on their jungle-razing pyrotechnics, really ought to know a thing or to about building firewalls, but were left wide open when Susan Mendes' neural pulse seared through their command network like the Kournikova virus at the end of *Dalek War*. Their response is consistent with Dalek psychology, specifically, the way that no Dalek ever heroically volunteers from the ranks. Instead, remember the unfortunate Skaro Trooper in *The Time of the Daleks* ordered to surrender his casing and presumably then flounder for a few last minutes like a fish out of water. The hapless private who here catches the eyestalk of his commander is instead ordered to catch the full force of the wave of destruction on behalf of its fellows. However – in true superhero style – instead of frying under the effects of this Blue Scream of Death, it becomes stronger, adopting the characteristics of its assailant. And the voice of her, as well, and more significantly, the contents of her mind – the more than serendipitous Emperor Dalek. Luck, it seems is the Daleks' secret weapon, although just as I'd warn Selestru to watch his back with Galanar, I have little doubt that the personality of Susan Mendes will reassert just when it least suits the Daleks.

The single downside to these fascinating biographies is that they overwhelm the ongoing narrative. The characters get too little individual limelight, although the spy thriller storyline never disappoints. Nevertheless, I'd hoped for more attrition by now, but I suppose it would be perverse to assemble such a large cast only to give half of them their cards.

So, back in the present, the Graxis wardens have become a starship crew and embarked on a series of run-ins with the Daleks reminiscent of Alby Brook in his heyday, especially the comic affectation of another persona by Commander Saxton – following the unwritten law that acting by dramatic characters to get them out of trouble must be as comically stagey as possible – Saxton wouldn't be out of place helping the Doctor and Romana break free of Meglos' chronic hysteresis.

After the two revelatory remembrances to have effected the resurrection of this storyline, it's hard to anticipate what will happen next. However I am well aware that many of you are only reading this to watch me gloriously failing to do just that, so I'll try to oblige. The loyalty of the demons of this chapter's title will continue to toggle. Their longevity will be a key to the Daleks' defeat – Galanar has been around long enough to remember what was special about Susan Mendes. And I suspect that there will be confirmation of what's going on in the Healing Zone, and that it won't be as innocuous as the Millennium Dome style name hints.

I can picture Nick Briggs hooting with laughter as I type ...

ALSO RELEASED

PROFESSOR BERNICE SUMMERFIELD: THE BIG HUNT
BY LANCE PARKIN
BIG FINISH, £14.99

BERNICE SUMMERFIELD
THE BIG HUNT
LANCE PARKIN

The Big Hunt is a title that's asking to be mocked. It's an 'oo-err' Cockney rhyming trap – and like one of the novel's super-smart and wary beasts, I shall avoid it and move on.

Although I've warmed to Benny's unconventional friends and relationships, it's also quite refreshing to leave them all behind for a while. Lance Parkin's novel allows Benny time off from the Braxiatel Collection, baby Peter and 'ex' Jason, as the opening chapter, *A Holiday for the Professor*, makes apparent. Typically, the holiday doesn't last long – the sun-block's barely on before Benny's summoned on another mission, this time to search for a space probe on behalf of the wealthy space hardware collector, Orlean Wolvencroft. Parkin makes a slow start, making heavy work of Benny's brief, the hiring of her ship and crew, and all the stuff that most Benny adventures cover as backstory.

Things get going when we reach the planet the probe is suspected of landing on, a jungle-world full of robot animals able to evolve by upgrading themselves through feeding on technology. Despite Parkin encouraging us to look elsewhere, it's pretty clear the robot animals are connected to the missing probe. *The Big Hunt*, then, is not so much a question of "No! Really?" as "How?" and "What happens next?" Its strength is in its pacey action and tense situations, including several near-misses with sabre-tooths and an encounter with a large robotic spider.

One of the more unusual things Parkin does is to highlight Benny's age. It's over ten years since *Love and War*, and Benny has aged accordingly. At 40-something she's shown to be having trouble keeping up with changing technology. She feels old compared to her young crew and even raises an eyebrow at the speed of their youthful lust. How things change.

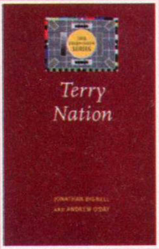
Orlean Wolvencroft unfortunately doesn't live up to his colourful name. He's a Bond villain pastiche but a bit of a boring one, more a dull, *Licence to Kill* Sanchez than a *Goldfinger*. He's got the lifestyle – a luxury space-liner – but not the grand gestures or charisma. He has the seedy, shady spiel of an unethical businessman rather than the crazed passion of an obsessed collector. His first appearance at the start of the book is fun, slyly testing Benny on her knowledge of 21st century space technology, but his supposedly attention-grabbing return at the end is handled rather matter-of-factly.

While it's good to get back to a traditional, full-length Benny novel, there are times when *The Big Hunt* feels like it's being stretched out just a little too much. Its plot goes round in circles and it's a bit too obvious. We do, though, get to see Benny pondering her own maturity, and as an explorer/adventurer again, rather than as a mother.

VANESSA BISHOP

THE TELEVISION SERIES: TERRY NATION

MANCHESTER UNIVERSITY PRESS, £TBC



Manchester University Press' *Terry Nation* is an academic-looking book, written with TV students in mind. Its focus is Nation's science-fiction work – *Doctor Who*, *Blake's 7* and *Survivors* – and overall has the hallmarks of being a hard slog, with bland and impenetrable chapter titles and sub-headings like *Collaboration at the BBC* and *Post-structuralist interdependence of binaries*, and no pictures save 15 small and smudgy black-and-white TV stills. Its bark is much worse than its bite, however, and only occasionally, in its chapter 'conclusions', does it read like a college dissertation.

What authors Jonathan Bignell and Andrew O'Day offer is not a gushing appraisal of Nation's work but a balanced critique. Of course, to followers of Nation's output, a lot of this book will be familiar, and its points a bit obvious – the book's aim to establish some common themes in Nation's work, for example, not to mention its finding that his scripts were often 'repetitive'. More revealing for us seasoned readers is the research that covers what people thought of his work, such as the frequent requests for characters to be 'fleshed out' from the likes of Daleks director Christopher Barry, script editor Terrance Dicks and *Survivors* producer Terence Dudley, the originals being considered too 'bland', or 'lacking in motivation'. One incident recalls how Dudley was drawn to confront Nation on the difference between the Roger Moore 'cardboard-type' of characterisations he would write for ITC 'hokum' like *The Saint*, and the more complex characterisation a series like *Survivors* required. Another reports Nation's admission to *Blake's 7* actress Sally Knyvette that 'he couldn't write for women', the authors going on to discuss how the roles of Blake's female crew were later 'reduced to those of housewives'. Also interesting are Nation's original title sequence concepts for *Survivors* and *Blake's 7*, the former to have originally shown a robotic hand dropping the virus, and the latter to have featured all its characters rather than just Blake.

Bignell and O'Day's book fulfils its brief as a close study of Terry Nation's science-fiction work. What it's left me with most, though, is a wish for a more rounded biography. Little details given here and there about Nation start to build up a picture of a life and career I wasn't really that aware of – for instance, his time as a stand-up comic, the sketch show that he wrote for, *The Idiot Weekly, price 2d*, and the time he and wife Kate attempted to live self-sufficiently while he was writing *Survivors*. Even more I'd love to see *The Incredible Robert Baldick*, a TV pilot Nation wrote about a Doctor-like character starring Robert Hardy. Anyone got a copy?

VANESSA BISHOP

DOCTOR WHO: THE DEADSTONE MEMORIAL

NOVEL BBC BOOKS
AUTHOR TREVOR BAXENDALE
RRP £5.99
REVIEWER MATT MICHAEL

A It all starts with a creepy old man telling spook stories to children, in particular one child – Cal McKeown – who gets a thrill of horror from Old Man Crawley's tales of a monstrous force buried in the woods. But once the Doctor, Fitz and Trix arrive on the scene, meeting Cal's haunted family; a pair of terrified gypsies, and a schoolteacher who has discovered the corpse of a ghost, it quickly becomes clear that Crawley may be more than a crazy old man who likes to freak out kids. Particularly when the Doctor finds a tomb dedicated in 'Hateful Memory' to a man called Deadstone located in the darkest part of the wood.

Cal is suffering from extreme nightmares that soon develop into violent seizures accompanied by pea-soup vomit, nosebleeds, speaking in tongues and eyes that go black. Outside his house, in homage to a famous film poster, a man carrying a Gladstone bag stands in the light from a street lamp, gazing up at Cal's window. And if anyone is still unclear that this is *Doctor Who* doing *The Exorcist*, Cal's mother Hazel makes the comparison explicit. It's an obvious influence that Baxendale carries off well. Like *The Exorcist*, *The Deadstone Memorial* paints a strikingly grim picture of domestic normality being shattered by the uncanny forces possessing a child.

Baxendale has always had a penchant for the kind of sci-fi horror that *Doctor Who* excels in. *Eater of Wasps* was memorably grisly, and the less effective *Fear of the Dark* had powerful overtones of pap like *Inseminoid*. *The Deadstone Memorial* is better than either of these, for although Baxendale's direct and unpretentious prose leaves little room for subtlety, he spins a great yarn. His triumph here is the supremely nasty character of Old Man Crawley, subsequently revealed to be Deadstone, who gained immortality through helping a demented alien psychic being. The scenes in Deadstone's crypt, and Crawley's cellar, plus a vile bit of skull-splitting body horror straight from a Cronenberg film, are brilliantly horrible. Only in the final struggle does the alien disappoint, with a confused climax that has the Doctor and the McKeowns opening a portal to another universe that apparently traps the Doctor forever. Except, in a bizarre fairytale ending, he's inexplicably back on Earth.

Baxendale opts for the early BBC Eighth Doctor – a whirl of unfocused energy, flitting from one job to the next with boundless enthusiasm. The scenes in which the Doctor takes over the McKeown household, making dinner, throwing together a contraption to block the psychic influence of the monster, and blithely reminding Hazel of her own childhood before getting her to follow him onto the roof of the house, are pure TV Movie stuff. All this fits with the more carefree Eighth Doctor we've recently seen in the novels. However, the shadow of the future hangs heavy here, as it has in other recent EDAs. The ghost of the Ninth Doctor haunts the TARDIS, waiting for the moment when he will be born, and the Eighth Doctor has a strange feeling that inside him, something's eager to be free.

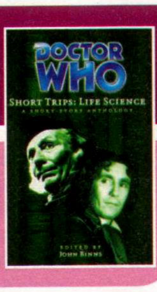
This end of an era atmosphere stretches to some odd discussions between the Doctor and Fitz, who is more caricature than character here, repeatedly calling the Doctor "Doc", chain smoking and flirting. Fitz has travelled with the Doctor longer than any previous companion, and can no longer imagine life away from the TARDIS. He's therefore understandably disconcerted when the Doctor begins to talk of him leaving the Ship. Trix, meanwhile, gets very little to do, squeezed out of the buddy relationship of the Doctor and Fitz, and the Doctor's new-found friendship with Hazel, she's more than usually sidelined. Not that this matters much in a book that's more about atmosphere and plot than it is about character.

> "THIS IS THE EARLY EIGHTH DOCTOR – A WHIRL OF UNFOCUSED ENERGY..."

The Deadstone Memorial is a convincing and compelling horror novel right up until a conclusion that sees an uncomfortable shift into frothy sci-fi technobabble. There are some similarities to the other-dimensional alien-inspired terrors of recent books *The Sleep of Reason* and *The Algebra of Ice*, but Baxendale's style is different enough for this not to be a problem. This is punchy, pleasing, meat and potatoes *Doctor Who*.

DOCTOR WHO: SHORT TRIPS: LIFE SCIENCE

SHORT STORY COLLECTION BIG FINISH
EDITOR JOHN BINNS
RRP £14.99
REVIEWER MATT MICHAEL



The umbrella theme of Big Finish's latest short story anthology is life, specifically the discovery of new and unusual life forms. Lest this subject matter sound more pertinent to the 'strange new worlds' philosophy of *Star Trek* than the 'aliens equals monsters' dualism of *Doctor Who*, it's worth reminding ourselves that the first *Who* serial took the TARDIS to the dawn of sapient human life, and the second was concerned with adaptation and mutation.

The collection begins slowly with *Syntax*, with the dependable David Bailey turning in a story that starts gently before the author asserts his sense of humour and things pick up. The idea of a species communicating through smell, though, was funnier when Steven Moffat used it for *Comic Relief*. The next couple of stories, *Primitives* and *The Northern Heights* are the low points of the anthology: both of them earnest and worthy, but unengaging.

Fortunately, the following stories, *Observation* and *Mortal Thoughts*, are brighter and bolder. The former has the Fifth Doctor popping back to the birth of Homo Sapiens, and discovering that in the act of observing he may have altered history. The latter, a juicy Trevor Baxendale horror, is a gruesome spin on Pinnochio, with a robot who's taken a lead from *The Silence of the Lambs*' Buffalo Bill.

With the exception of *The End*, featuring a fading Eighth Doctor visiting the end of time, the rest of the collection never quite attains the energy of these two short and sweet tales. The oddball entries from the reliable Jonathan Morris, Lance Parkin and Steve Lyons are eminently readable, but far from being the respective authors' best works. Gareth Wigmore also opts for weird, with a story of the First Doctor encountering a planet where people are turning into trees. Kate Orman hands in a typically beautifully-written piece, *The Southwell Park Mermaid*, but her medium is the novel, which allows her plots the space they need to breathe.

The Reproductive Cycle, featuring the offspring of Kamelion and the TARDIS, is an interesting idea that falls a bit flat. Likewise *Jonah*, which trivialises the issue of cloning to save children's lives into a black and white struggle. More typically *Who*-ish are *A Star is Reborn* by Richard Salter and *The Age of Ambition* by Andy Campbell, both of which have a whiff of *Frankenstein*. The latter, which features a Victorian scientist challenging the inevitability of death, has a fine spooky atmosphere that sadly dissipates once it turns into a zombie runaround.

The collection finishes with Jim Mortimore's *A Rose By Any Other Name*, a story of sentient suits which is mostly notable for its non-specific Doctor and young female companion – could they be the Ninth Doctor and Rose? And does it really matter?

Life Science echoes many of the ideas explored in the TV series – sentient computers, bodily transformation, Frankenstein-like scientists and murderous robots – that come together in a collection that's more interesting than the premise initially suggests. The result is a thoroughly solid, if a bit stodgy and uninspiring, anthology that's rather more cerebral than usual. DWM

DWM
AWARDS 2004

Well, **Doctor Who**'s 40th anniversary flew by pretty quickly, didn't it? So what did you make of the wealth of books, comic strips, audios and Doctors we were given as a birthday treat? Feel free to make additional comments on a separate piece of paper.

NEW ADVENTURES

Using this list of books, audios and comic strips, simply give scores for each of these stories from a 1 for 'Rubbish!' to a 10 for 'Tremendous!'. If there are any stories you haven't read or heard, please leave the space blank.

BBC BOOKS NOVELS

☐ Sometime Never
☐ Scream of the Shalka
☐ Empire of Death
☐ Halflife
☐ The Eleventh Tiger
☐ The Tomorrow Windows
☐ Synthespians™
☐ Sleep of Reason
☐ The Algebra of Ice
☐ The Deadstone Memorial
☐ The Indestructible Man

OTHER DOCTOR WHO FICTION

☐ Short Trips: Steel Skies
☐ Short Trips: Past Tense
☐ Short Trips: Life Science
☐ Short Trips: Repercussions
☐ Short Trips: Monsters
☐ Short Trips: Christmas Treasury
☐ The Eye of the Tyger [Novella]
☐ Companion Piece [Novella]
☐ Blood and Hope [Novella]
☐ The Dalek Factor [Novella]

DOCTOR WHO AUDIO DRAMAS

☐ The Creed of the Kromon
☐ Natural History of Fear
☐ The Twilight Kingdom
☐ The Axis of Insanity
☐ Arrangements for War
☐ The Harvest
☐ The Roof of the World
☐ Medicinal Purposes
☐ Faith Stealer
☐ The Last
☐ Caerdroia
☐ The Next Life
☐ Unbound: A Storm of Angels
☐ Her Final Flight

BEST ACTOR *From any of the audio plays listed above.*

BEST ACTRESS *From any of the audio plays listed above.*

OTHER BIG FINISH AUDIOS

☐ Gallifrey 1.1: Weapon of Choice
☐ Gallifrey 1.2: Square One
☐ Gallifrey 1.3: The Inquiry
☐ Gallifrey 1.4: A Blind Eye
☐ Dalek Empire III Chapter 1: The Exterminators
☐ Dalek Empire III Chapter 2: The Healers
☐ Dalek Empire III Chapter 3: The Survivors
☐ Dalek Empire III Chapter 4: The Demons
☐ Dalek Empire III Chapter 5: The Warriors
☐ Dalek Empire III Chapter 6: The Future
☐ UNIT: The Coup [**DWM** special]
☐ UNIT 1.1: Time Heals
☐ Professor Bernice Summerfield: Death and the Daleks
☐ Professor Bernice Summerfield: The Grel Escape
☐ Professor Bernice Summerfield: The Bone of Contention
☐ Professor Bernice Summerfield: The Relics of Jegg-Sau
☐ Professor Bernice Summerfield: Masquerade of Death
☐ Professor Bernice Summerfield: Silver Lining [**DWM** special]

DWM COMIC STRIPS

☐ Bad Blood [**DWM** 338-342]
☐ Sins of the Fathers [**DWM** 343-345]
☐ The Flood [**DWM** 346-353]

AUDIOS, BOOKS AND STRIPS

BEST WRITER *Based on this year only. Who was your favourite?*

BEST COVER *Choose one from any book or audio play above.*

CLASSIC DOCTOR WHO

FAVOURITE DVD RELEASE *Choose from The Visitation; Pyramids of Mars; The Green Death; The Leisure Hive; Ghost Light; Lost in Time*

FAVOURITE SPECIAL FEATURE *From the DVDs listed above.*

FAVOURITE AUDIO COLLECTION RELEASE *Choose from Fury from the Deep; The Wheel in Space; Death Comes to Time (MP3); Tales from the TARDIS – Volume 1; Tales from the TARDIS – Volume 2; Doctor Who at the BBC – Volume 2; Cybermen tin (containing The Tenth Planet and The Invasion soundtracks)*

DOCTOR WHO MAGAZINE

Let us know how we've fared in 2004 – what are your favourites, and where can we improve?

FAVOURITE ISSUE *Choose from* **DWM***s 339-351 inclusive*

FAVOURITE COVER *Choose from* **DWM***s 339-351 inclusive*

FAVOURITE SPECIAL FEATURE

1

2

3

Choose from:
Scheduled for Success [338-348], *The TARDIS Outside In* [340, 343, 345], *Revenge of the Accidental Tourist* [341], *Happy Times and Places?* [344, 347, 350, The History of Doctor Who Magazine], *A Masterful Life* [345 Anthony Ainley tribute], *His Dalek Materials* [346, Nick Briggs on Dalek Empire], *Strange Love* [351, Silliness in Doctor Who]

FAVOURITE INTERVIEW

Choose from:
Gary Downie [339], Lalla Ward [340-341], Phil Collinson [342], Christopher Eccleston [343], David A McIntee [343], Edward Thomas [344], Waris Hussein[345], Helen Raynor and Elwen Rowlands [345], Eric Saward [346-348], Keith Boak [346], Neill Gorton [347], Euros Lyn [348], Robert Shearman [349], Joe Ahearne [349], Steven Moffat [350], Paul McGann and Daphne Ashbrook [351], Davy Jones [351]

FAVOURITE REGULAR (OR OCCASIONAL) FEATURE
Here's a list of **DWM**'s regular features. Please give each one a mark out of 10 from 1 for 'Can't stand it!' to 10 for 'Can't live without it!' Thank you kindly ...

☐ Gallifrey Guardian
☐ **DWM**ail
☐ Coming Up
☐ The Time Team
☐ The Comic Strip
☐ The Fact of Fiction
☐ Archive Extra!
☐ **DWM** Reviews
☐ Production Notes
☐ It's the end, but ...
☐ Space-Time Telegraph
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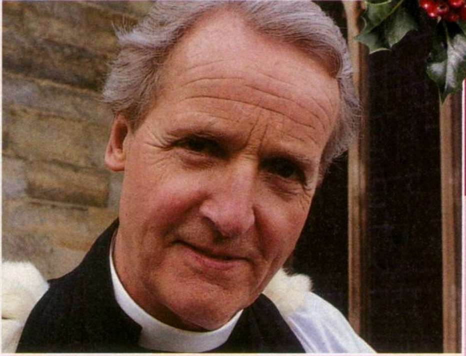

WATCHER'S CHRISTMAS QUIZ

"Fifty pounds for the first man to open the doors!" purrs the maleficent seductress Kaftan in *The Tomb of the Cybermen*, a line that probably sounded almost as daft in 1967 as it does now. If only they'd changed the currency to 'credit-bars' or 'logic-tokens' or 'woozle-tablets', everything would have been tickety-boo. As it is, the cruel reality of inflation has already made Kaftan's offer seem decidedly parsimonious; goodness knows how frugal it will appear by the time Professor Parry's expedition is ready to set off.

I recently discovered a website that translates the value of yesterday's money into today's purchasing power. So I can exclusively reveal that in order to recapture the original contemporary uselessness of that line for a modern audience, it should be updated to '£558.89 for the first man to open the doors!' Sounds even worse, doesn't it?

With the help of the same website I have ascertained that Mr Masters's taxi fare in *Doctor Who and the Silurians*, renowned among fans as an essential plank in the always thrilling 'UNIT dating' controversy, would now cost him £4.99, while Amelia Ducat's Fritillaria meleagris would have set Harrison Chase back £4424.95 in today's money. But I digress. Unlike fluctuating finances, some things never change, the fiendish foolishness of my Christmas Quiz being among them. As ever, there are no prizes; it's just for fun. And a very merry Christmas to all of you at home!

CONNECTIONS

Well. it's traditional, isn't it? What connects …

1 Cherub; Bloodaxe; Talor; Sir Geoffrey de Lacey; Earl Sigma?
2 Sara Kingdom; Sutekh; Kerensky; Tekker?
3 Koquillion; Seth Harper; Toby; Kellman; Kerensky; Rev Wainwright?
4 Steven; Kamelion; Billy; Gwendoline; and the Doctor on several occasions?
5 *The Rescue*; *Robot*; *Attack of the Cybermen*; nothing; *Rose*?

FAMOUS LAST WORDS

The following are the last words of which of the Doctor's adversaries?

6 'No, it's me!'
7 'The blood is warm and salt, Time Lord – I know how near you are!'
8 'I'm sure they'll have some use for you – or parts of you.'
9 'We have only one use for you.'
10 'Help me! I'm burning! My brain is on fire! Help me! Aaagh!'

FAMOUS FIRST WORDS

Which stories open with the following lines?

11 'I'm scared.'
12 'Yes, I think I can say that I know exactly where we are.'
13 'This sheep has been dead a year.'
14 'This is a preliminary warning – preliminary warning.'
15 'Lost?'

BRIEF ENCOUNTERS

In which stories do we hear of the Doctor's untelevised encounters with:

16 Isaac Newton;
17 Izaak Walton;
18 James Watt;
19 Beau Brummell;
20 Christopher Columbus?

QUOTE, UNQUOTE

In which stories does our well-read hero:

21 Enthral his friends with a reading of Little Nell's death scene from *The Old Curiosity Shop*?
22 Quote a famous line uttered by a cross-dressing student in a Victorian farce?
23 Give another character cause to paraphrase a celebrated Oscar Wilde line (two possible answers)?
24 Describe an alien with a quotation from Thomas Hobbes' Leviathan?
25 Confer upon himself the attributes of a Kipling character?

ALL CREATURES GREAT AND SMALL

In which stories did:

26 The Doctor make a significant deduction with the help of a Lacerta agilis?
27 The Doctor suggest that the Daleks could detect a Passer domesticus?
28 The Doctor's companion scorn the idea of conversing with the Phoca vitulina?
29 The aliens experiment on a Rana temporaria (two possible answers)?
30 The Doctor illustrate the wonders of nature by evoking the Bombus terrestris (two possible answers)?

MY VOYAGE DISSECTS THE COURSE OF TIME

31 Where will the TARDIS arrive on 2 March 2472?
32 Who died on 2 November 1657?
33 Where will the TARDIS materialise on 3 July 2379?
34 Where did things turn nasty on 13 July 1643?
35 Which two TV stories are partially or wholly set on
(a) the same day in February 1981;
(b) the same day in March 1981; and
(c) which three TV stories are partially set on the same day in July 1966?

YOU WHAT?!

Which TV novelisations add the following obscure concepts to *Doctor Who* history?

36 Constable Donald Seagrave's involvement with a flooded water-main in Burney Street;
37 The Doctor playing Beethoven's *Moonlight Sonata* on the piano;
38 The destiny of one of the Doctor's future companions being influenced by the death in 1922 of Sir Barrie Mulle-Heskith;
39 General Sato's unwise decision to order a middle-aged lab technician to do his dirty work;
40 The villain musing that it would be fun to kidnap Noël Coward or Oscar Wilde.

SILLY BILLY

In which stories may we enjoy the following disastrously fluffed Hartnell deliveries?

41 'I rather fancy that's settled that little bit of solution.'
42 'I want you to go to the emergency can-it cabinet.'
43 'Many light Earth. Many light years from Earth.'
44 'I'm not a mountain goat, and I prefer walking to any day. And I hate climbing.'
45 'You see that scanner? That is what I call the scanner.'

AND FINALLY…

A random lucky dip to finish us off.

46 Which villain's name need only swap the positions of its vowels to give us the surname of a *Doctor Who* regular?
47 Hartnell has 16; Troughton has 112; Pertwee has 102; Tom Baker has 4; and the other Doctors have none at all (so far…). What are they?
48 Identify the differences between
[a] a helpful space pirate;
[b] a megalomaniac industrialist;
[c] a storm-lashed planet.
Now put those differences all together, and which companion appears? And for a bonus point, replace [a] with a young victim of vampires, put them together as before, and catch the robot!
49 Multiply a Super-Voc by a galaxy at war with the Galactic Federation, and then multiply the result by the Swampies' moon. Add some stone travellers and a space beacon attacked by pirates, and then add your final result to the difference between the Doctor's ages in *Revelation of the Daleks* and *The Brain of Morbius*. The resulting number records the massacred inhabitants of which village?
50 Let's finish on a festive note. We all know that the first use of the pseudonym 'John Smith' in *Doctor Who* is in *An Unearthly Child* – but what is the Yuletide significance of the Honourable Aubrey Waites' other *nom de guerre*, 'Chris Waites', which can claim to be the first ever pun in *Doctor Who*?

Answers next issue … DWM

RUSSELL T DAVIES

PRODUCTION NOTES #11

RESILIENCE OF THE DALEKS

It's raining in Manchester. I'm sitting at my desk, thinking ahead to Episode 12 (which already contains the words 'droid', 'chainsaw' and 'naked' – works for me!).

The phone rings. I keep it on answerphone, screening calls. A scream! Echoes. Giggling. Footsteps. And then a voice, out of breath. Julie Gardner: 'I'm being chased down the corridor by a Dalek!' A clunk, a thump, and Phil Collinson grabs the phone. 'Oh my God! You should be here!' More laughter, a whoop, applause, and then Ed Thomas is on the line, as calm as ever. 'It's all looking good, mate.' And then there's a fizz of static and screams of horror as the Daleks somehow come to life and turn out to be REAL and actually start the conquest of the Earth ... no, I made that last bit up.

And I'm stuck in Manchester, and it's raining.

ONE WEEK LATER

I'm in Cardiff. It's cold but sunny. The clocks have gone back, so it's getting dark already. Call me a kid, but it smells of Christmas (I love Christmas! What's that, a cynical sneer? Okay, you get the sneer, I get Christmas, I win, ha ha). But I'm scooting across Cardiff, to our top-secret location, where the wonders of Planet Skaro are locked away, far away from the prying eyes of the public, so that all of this will be a lovely, visceral surprise on screen. (Two days later: all those secrets are blown in *The Sun* – location, Daleks, the lot. Ah well. We tried.)

Sometimes, in this job, I have to argue with my own fandom (is that a good scene, or do I like it just because it reminds me of *Galaxy 4* ...?). I'm wary of relying on nostalgia, because I think that's essentially passive. And I'm fearful of heavy continuity, ever since watching the last episode of *Revelation of the Daleks* in 1985 (I was in my cot, obviously) with a roomful of students; at the climax, when the second batch of Daleks turned up, everyone, but everyone, said, 'Who the hell are they?' and wandered off to the kitchen, suddenly bored. But there are two elements of *Doctor Who* which seem to make a fan of anyone. The TARDIS and the Daleks. Barely an adult over the age of, oh, 25, maybe 30, can walk on set without acknowledging the TARDIS, maybe touching it. I've even seen people approach it with caution, like it's powerful. And now, the Daleks have got everyone excited. The most hardened don't-care-for-sci-fi crew member is texting, and e-mailing, and buzzing with the fun of it. Because Daleks are wonderful and universal, and they will not die, and the man who created them was born in this very city. Funny to think that after all these decades, Doctor Who and the Daleks have followed Terry Nation home.

He's underestimated as a writer, that man. When the final history of TV drama is written, chapters will be devoted to Dennis Potter and Jimmy McGovern and Paul Abbott, and quite right too. But I fear that Terry Nation, Brian Clemens and even Nigel Kneale may exist in the footnotes only. Because they're classified as 'genre.' As though turning out good quality at a high volume for a thrilled audience is a bad thing.

But Mr Nation and his peers defined my childhood. (And I like to imagine them all as mates in a smokey, leather-armchaired London club, Mr Nation, Mr Spooner, Mr Whitaker, with Hazel Adair sneaking in disguised as a man). Maybe as adults, we can look back on 1960s thrillers and laugh at their simplicity. But simplicity is difficult. Those men worked hard, and worked well – so well that their stories burnt into our brains. They made nightmares. And if you think that's easy, try doing it yourself. Or watch Hollywood fall flat on its face, with all its expensive *Van Helsings*.

Terry Nation, coupled with Ray Cusick's brilliant design, created an icon. A creature with a look and an attitude and a catchphrase which became part of the culture. Anyone reading something called **Doctor Who Magazine** is so familiar with the Daleks that I think we forget: Terry Nation invented a monster which has survived in time – 41 years now! – and space – right across the world! This happens rarely. Out of the whole of western media, only a few images actually endure, every year. Millions of people invent millions of ideas, but a stark two or three succeed. The Daleks are on that very short list. What a feat! What genius. Think I'm overstating it? Like I said: you have a go.

EXTERMINATE

ILLUSTRATION BY **BEN MORRIS**

> "THERE ARE TWO ELEMENTS OF **DOCTOR WHO** WHICH SEEM TO MAKE A FAN OF ANYONE – THE TARDIS AND THE DALEKS."

And here I am, walking through Cardiff, on my way to see the next generation. Of course, I'm still keeping that wariness – I hope we've got a new icon or two. The Moxx of Balhoon, maybe? The Adherents, the Steward, Platform One? We'll see. But as I walk down to the set, I'm just thinking Daleks, and I'm expecting many things. I expect I'll be excited. I expect I'll find fault with some tiny detail. I expect I'll count the cost. I expect I'll doubt my own fan-instincts, all over again (should've gone for Bandrils). But there's one thing I'm not expecting, and it takes me profoundly by surprise, as I turn the corner and see –

Oh my God, I'm scared!

Seriously. Just for a second, there it was. That old clutch of fear, like I'm four years old again. I thought I'd grown up, but no, Terry Nation's finest are hard-wired into my head. Work carries on around me – Joe Ahearne calls for Billie Piper and Bruno Langley to take their positions, Nick Briggs is standing by with his box of tricks, and six dozen people are as busy as can be. But I just stand back, and watch and smile and remember that fear. It's Christmas and it's dark and the Daleks are back. DWM

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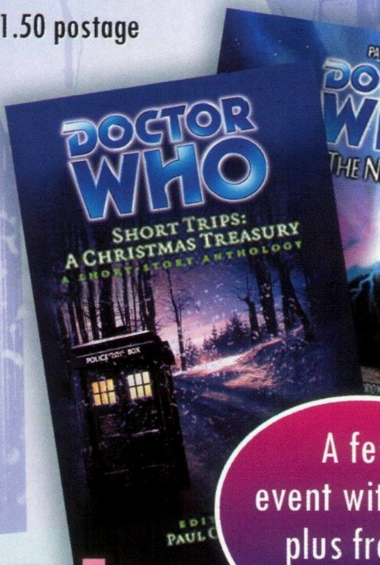

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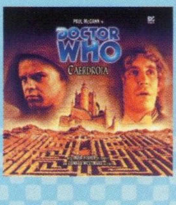

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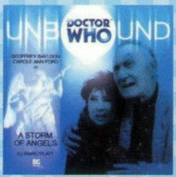

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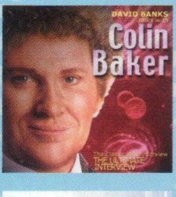

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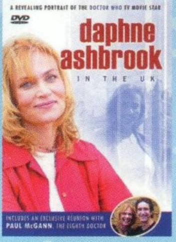

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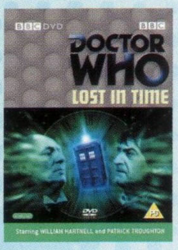

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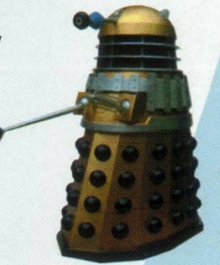

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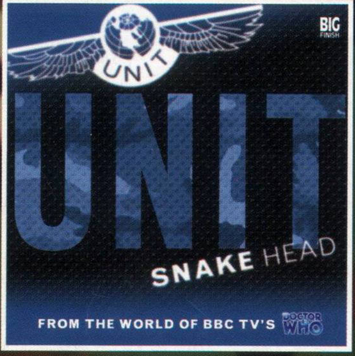
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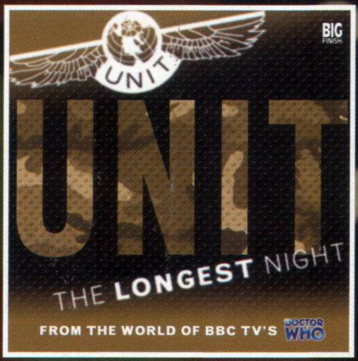
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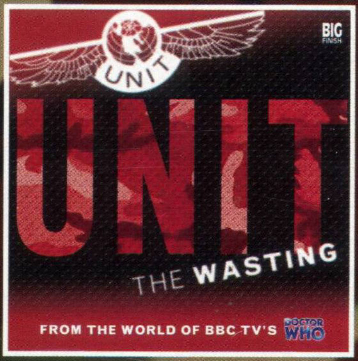
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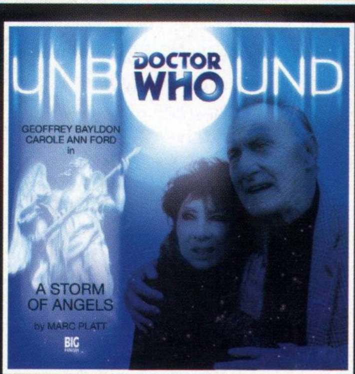
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